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# Arts & Decoration

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*...ry Taste and Purse*

ARTS & DECORATION PUBLISHER — CITY
New York

JANUARY, 1927

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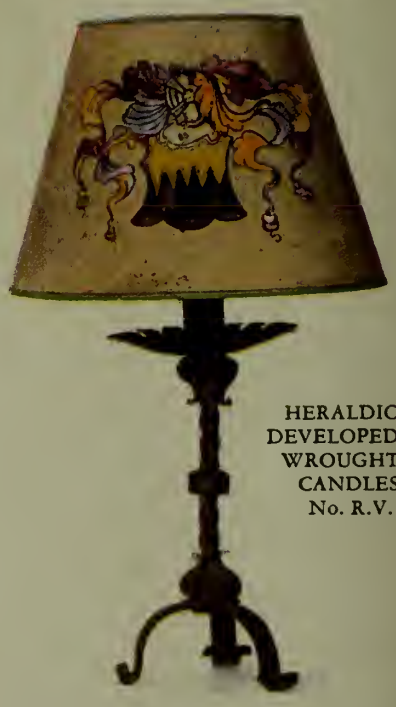


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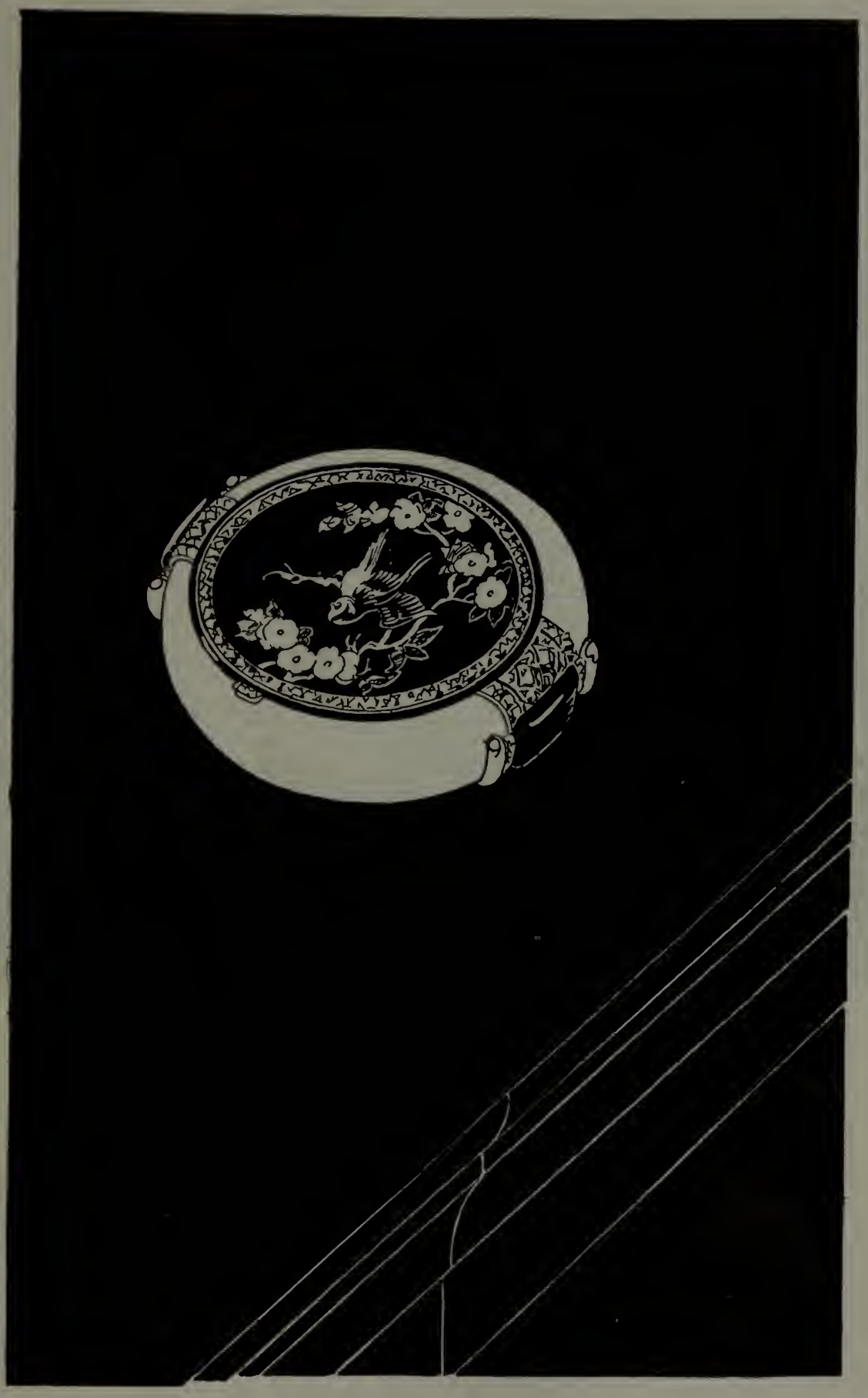


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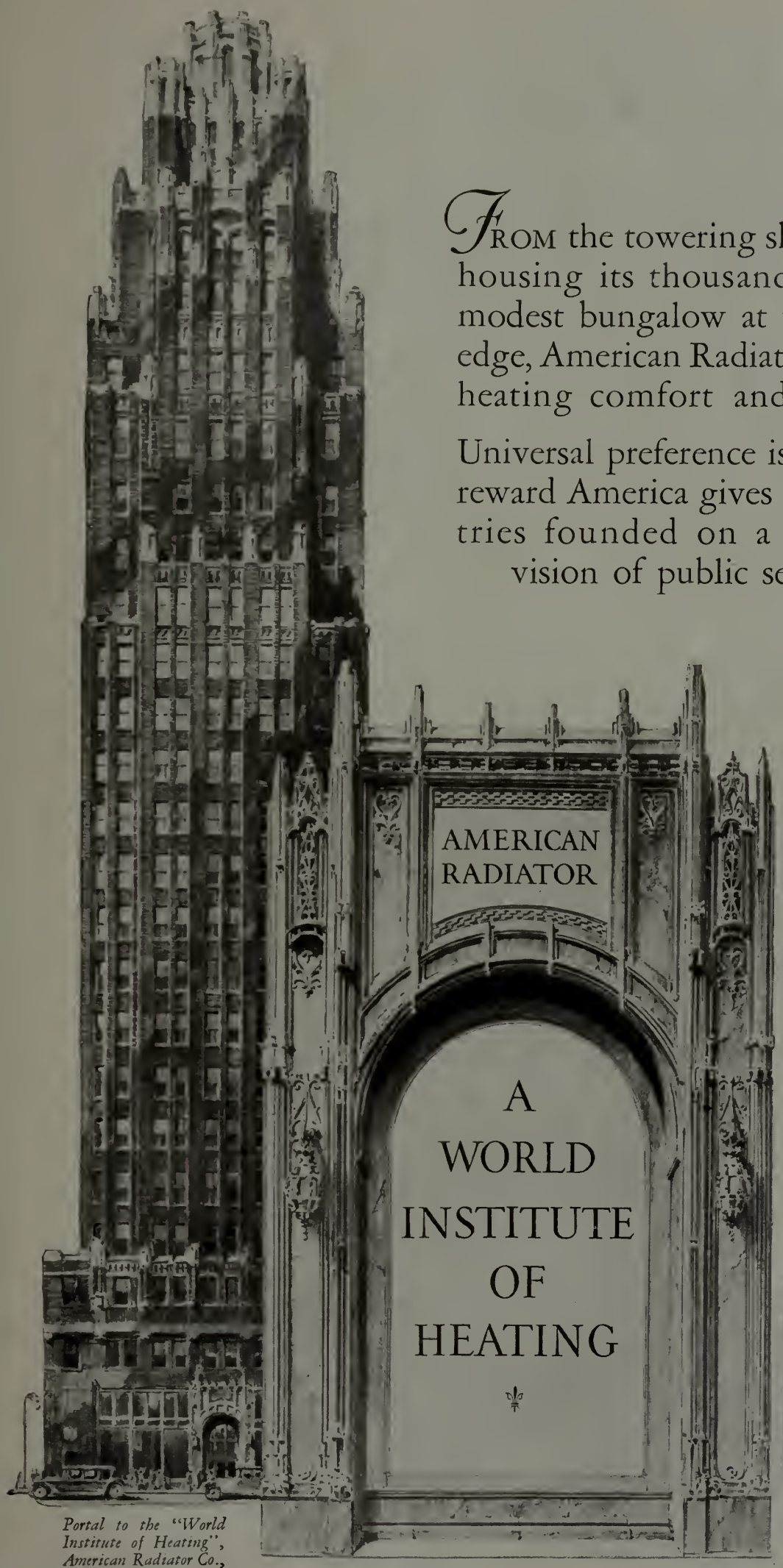
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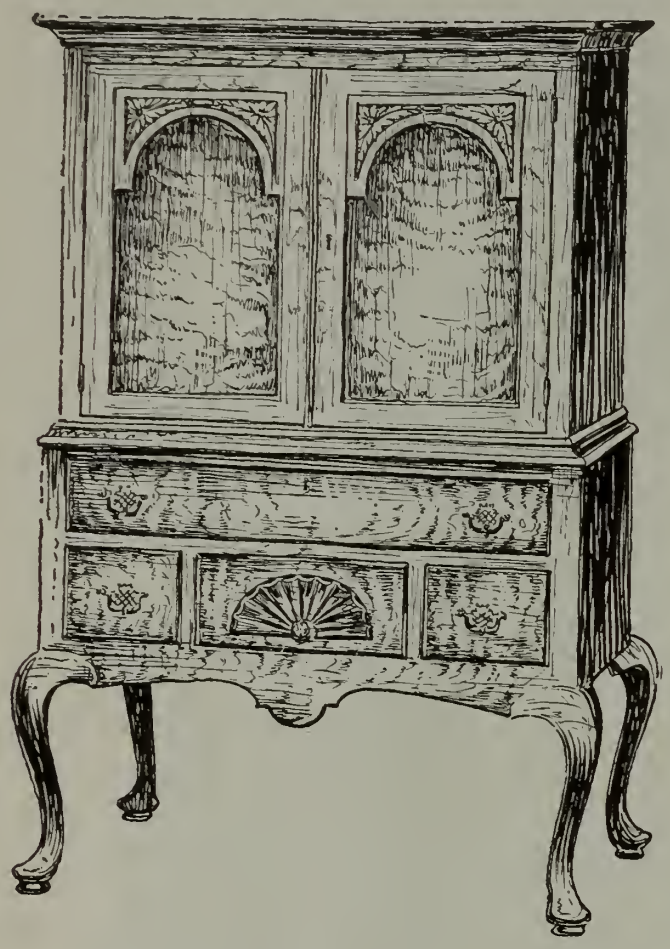
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Detail View of Julian Harris Residence, Detroit, Mich.
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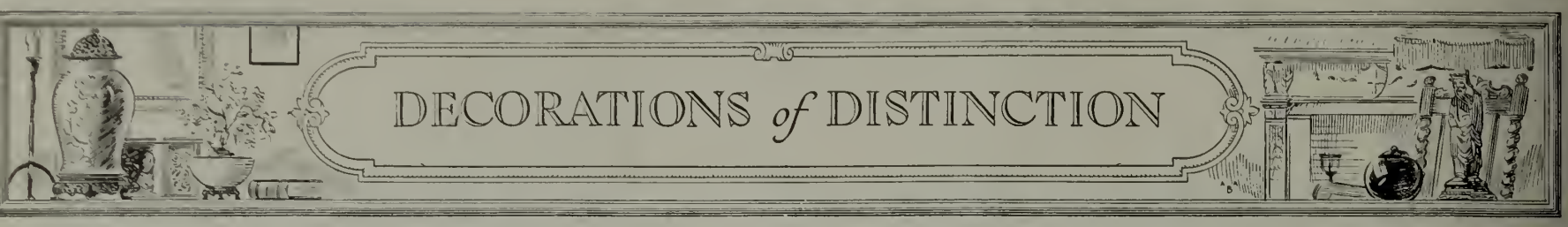
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Some of the shops show a varied assortment of Czecho-Slovakian and Austrian glass, others specialize



*Light blue Venetian glass 28" lamp, filled with water to enhance beauty of color. Mauve colored pleated glazed linen shade with magenta satin bands, top and bottom and silk cord and tassels. Courtesy of Benello Bros.*



*Italian walnut cabinet, XVIth century, with original bronze head on door; XVIIth century Spanish mirror, gilded wood frame and Cordova green pottery vinegar jug. Courtesy of George W. Funk*

in American made reproductions of our early products and in modern renditions of new shapes and fascinating colorings, but at Benello Bros., Venetian glass alone is to be had so intriguing in its delicacy and design. This exquisite product represents faithful copies of glass shown in the paintings of the early Italian masters and of antique glass that is treasured in the world's great museums.

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In the new galleries of George W. Funk increased floor space admits of a greatly augmented stock of fine pieces of Italian and Spanish furniture. Among the former is included a XVIIth century Italian desk; old Italian salt boxes of walnut studded with brass nails, dower chests with elaborately carved sides, antique Italian bread cabinets and wrought iron grilles.

Among the Spanish furniture one is attracted by the rugged beauty of some old monastery chairs with carved backs and woven rush rope seats and a remarkable old stippled double cabinet. A water scene painted inside of the cabinet further sustains the soft coloring of the general treatment. Spanish lanterns, tall iron torchères with drip basins that make them so desirable for modern use; sturdy iron-bound loot chests, that have kept their secrets buried with them, who shall say for how many years, are also to be



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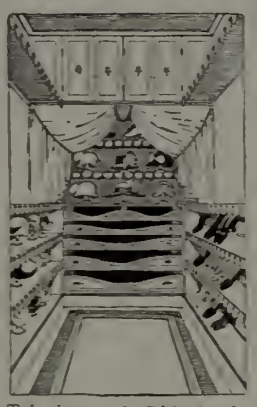
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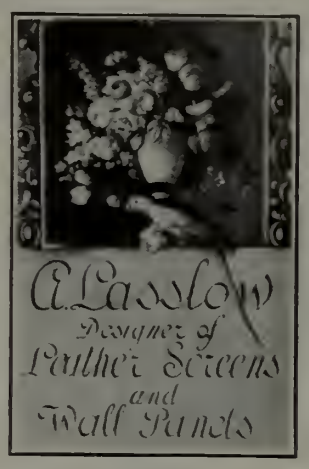
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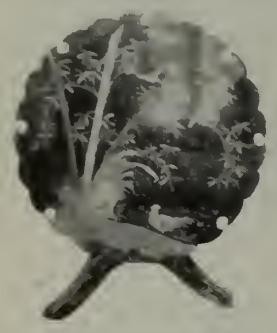


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Hand-wrought iron in all its many phases is seen at the Lansha Studios, representing the work that is executed in their forge and workshop, on the premises. Artistic conceptions for commerical application, such as window display fixtures, together with the many requisites for architectural use and house decoration are carried out, alike, in the hands of skilful workers from especially drawn plans. The door trim, illustrated, is typical of the product of these studios, in the graceful proportions of the carefully executed design.

Other products of the forge include tile-top tables and garden benches, window drapery rods, with arrow ends and others more elaborate; tie-backs, ivy stands and flower holders, in which the iron work has been silhouetted against amber glass; wall brackets, mirror frames, some with cut out borders over red velvet and consoles; lanterns, adaptations of Gothic, Italian and Spanish designs; floor lamps, torchères, fireplace equipments and grilles for inside and outdoor use.

In the woven reed furniture of the Mastercraft Reed Corporation, which at this season makes strong appeal for the sun room and for southern use, is found the newest and most attractive designs in woven and stick reed. Fascinating color schemes, that are not possible in furniture of other types, can be obtained in alluringly comfortable armchairs and sofas, such as in the Palm Beach set of three pieces, comprising a closely woven round back settee, a large deep seated armchair with a magazine pocket and foot rest, if desired, or a rocker of similar type, as preferred. These have brilliant chintz cushions in pleasing contrast to the parchment finish and black trim.

Another desirable piece is a chaise longue in Mandarin finish, a mixture of green and black, with a decorative motif in the pointed back, of black and orange. A striped silk cushion is used with this. There are also tables in many sizes that include sofa-end and coffee stands, semi-circular and triangular, kidney-shaped tables with a lower magazine shelf and a long davenport table, which may have a green stippled top or any desired color.



*Woven reed card table, 24" diam. Parchment finish and stippled brown top. Woven reed smoking stand with glass tray and chair, parchment or any desired finish, with brilliant chintz cushion. Courtesy of the Mastercraft Reed Corp.*

Bridge lamps and table lamps, all of woven reed, including the silk lined shade, are other desirable features of this stock, as is a combination fernery containing an aquarium, two compartments for plants and a bird cage suspended from the arched top. Book shelves, desks with suitable chairs, telephone stands, tea wagons with removable glass trays, and day beds offer further conveniences. The stick reed beach chairs, resembling an armchair without a base, that rest flat upon the sand, have won great popularity, painted in brilliant colors and used with awning striped cushions.



*Student lamp with pewter finish, electrified. Reproduction of early American whale oil lamp. Can also be had with blue glass bowl or as floor lamp. Silver paper 8" shade. Small green goblet, copy of Stiegel glass. Courtesy of Mrs. Gillette Nichols*

In the shop of Mrs. Gillette Nichols may be found just the telling thing that goes to make a charming room, be it a distinctive lamp, a cushion or a rare old piece of furniture, such as a remarkable Queen Anne oak secretary, or an XVIIIth century Italian bench with a carved and gilded medallion, and showing the English influence in its lines. Metal tie-backs and bits of old glass and pottery are to be found among the smaller things and, in lamp shades, those with floral stencil decoration in one color and in pleated

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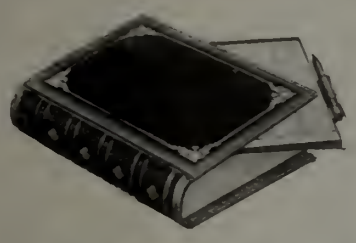


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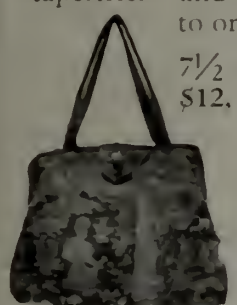


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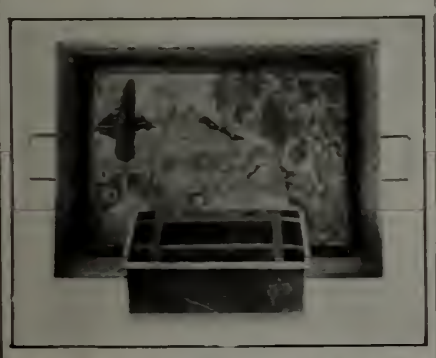
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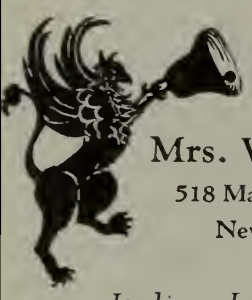

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*Regal 18th Century Portrait. Original brilliancy and beauty of blue velvet coloring and rich background restored by cleaning. Courtesy of Odger Roust*

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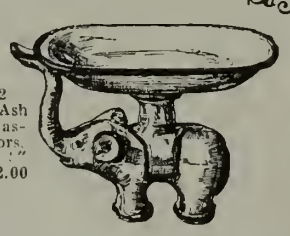
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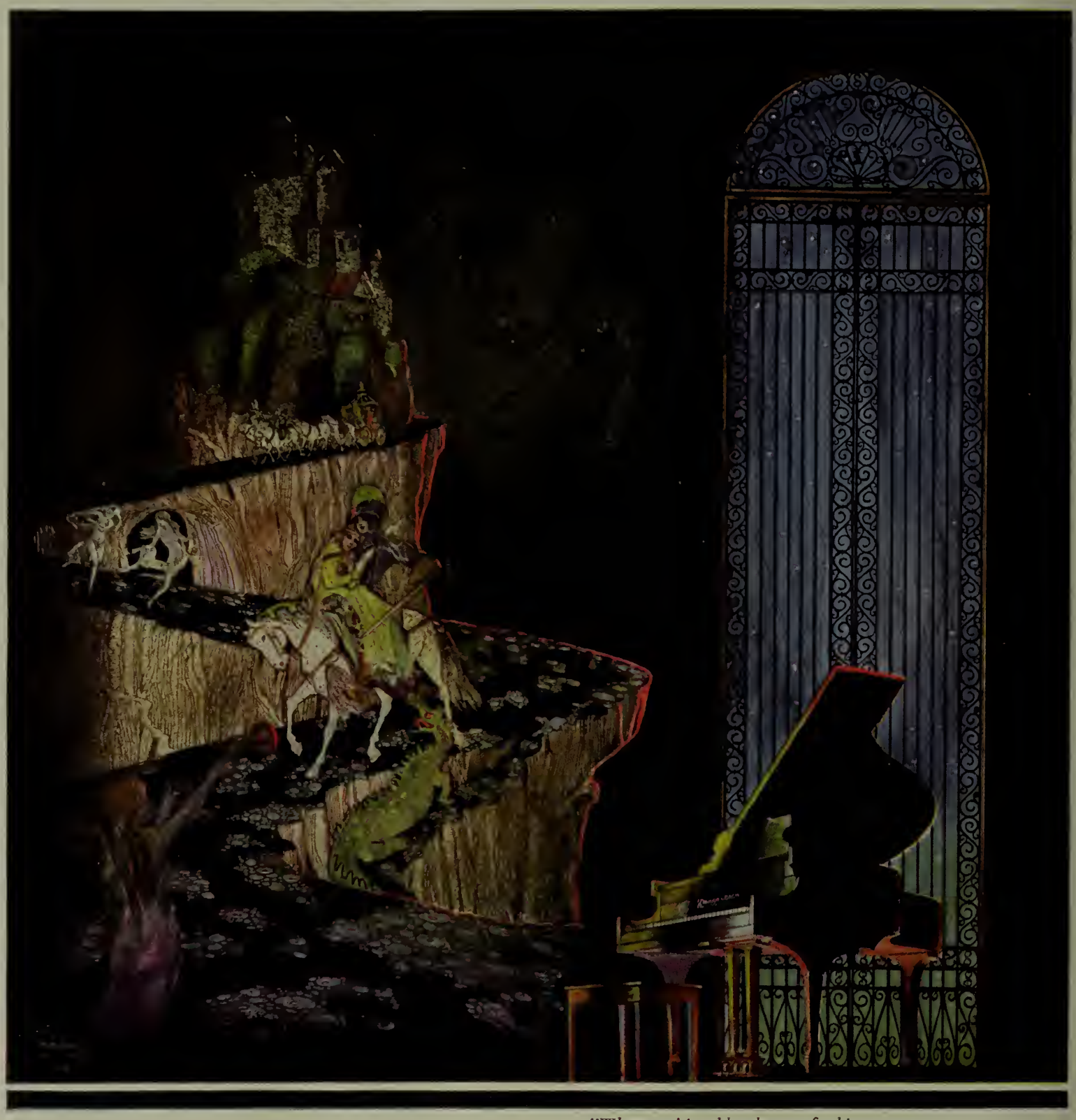
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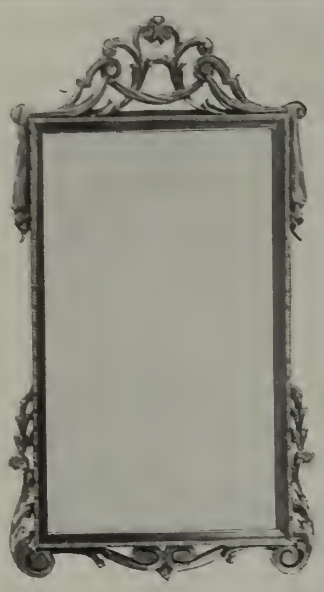
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*Bread tray carved in wood by Mrs. Petrus of Stockholm*

JANUARY, 1927

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ARTS & DECORATION
*JANUARY, 1927*

PUBLISHED every month. Volume XXVI, Number 3. Publication office, 45 West Forty-fifth Street, New York City. Subscription price $6.00 a year; two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the postoffice in New York City under the act of March 3, 1879. Copyrighted, 1926, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

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ARTS & DECORATION PUBLISHING COMPANY, INC., 45 West Forty-Fifth Street, New York

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# The Use of Marble In Interiors

*Maurice Chalom, the French Decorator, Makes Interesting and Courageous Use of a Difficult Medium In This Elegant Dining Room Done in Colored Marble From the Famous Saroncolin Quarries in the Pyrenees*



*In this dining room in the house of Mrs. Henry Downs, Park Lamuette, Paris, Mr. Chalom has created some new methods of blending different colored marbles. This room has been done with the famous Pyrenees marble, Saroncolin, which is from one of the French quarries. The marble possesses a natural harmony of colors—blues, blue green, pink, salmon and other colorings. In spite of the fact that this marble is beautiful on account of its natural coloring, it is very easy to produce a cold result unless one uses the new method by which Mr. Chalom achieves this warm and pleasing effect in a room which is exceptionally livable. A marble table is used. One objection to a marble table has been the difficulty of adjusting it to accommodate more or less people. Mr. Chalom has evolved a way to overcome this by an extension top in marble. The table legs are gracefully hand wrought in iron*

*The above plate has been reproduced in the Art Edition of L. Ranaud entitled "Les Styles Dans La Décoration Intérieure" published by Ch. Moreau for the School of Art & Architecture, Paris*

*We are informed that Maurice Chalom of 156 Fauborg, St. Honoré, Paris, will shortly come to New York where he plans to open a studio of Interior Decoration*

# Graceful Stairway in a Spanish Florida House



*The decorative feature of this graceful stairway is a Gobelin tapestry hung on an iron rod which conforms to the curve of the wall. An arched Spanish window is draped with a heavy fringe. The entrance hall shows a fine old Spanish carpet and rare pieces of furniture*

Arts & Decoration
*Beautifying the Home Through the Arts and Interior Decoration*
VOLUME XXVI *January, 1927* NUMBER 3

# A Spanish House of Great Distinction

*This Spanish Home of Mr. and Mrs. Ellie Newton Sperry at Fort Lauderdale, Florida, Is a Remarkable Example of the Adapted Spanish Type of Both Architecture and Interior Decoration*

*By* LUCILLE QUINN

THE narrow strip of land on the lower eastern side of the Florida peninsula has offered itself to architect and builder like a clean, new page unhampered by the mistakes of a foregoing generation; one that is not bound by pre-conceived ideas of good or bad taste. Like a new world it spreads itself in all its abundance of innate charm, giving for inspiration the beauty of tide-water rivers that reflect the blue of the southern sky as they wind between cocoanut palms whose fronds of brilliant green meet above making a checkered pattern upon their still surface; sometimes stretching like a blue mirror to a distant other shore where giant moss-hung oaks tower against the sky. Caribbean pines of sturdy quality and picturesque growth form a background, like a framework of rare old iron for the native shrubs that flower from January until January—blossoms of flaming yellow and scarlet and deepest red.

In such surroundings that new manner known as Mediterranean architecture seems as fitting as the very trees themselves. Brilliant tile roofs, soft-toned stucco arches framing cool shadows, rough-textured walls and tiled court yards seem not to have been built but to have grown from the soil itself, with the bougainvillea and the royal poinciana.

But if the exteriors of these Mediterranean homes are the natural flowering of the artistic instincts of the architect who has eyes to see, their interiors present a very real problem which must be grappled with and somehow conquered by the decorator—the problem of making beautiful objects, furnishings created by masters for a conventional world, feel at home in interiors decidedly unconventional.

An example of a successful solution of this problem is the home of Mr. and Mrs. Ellie Newton Sperry beside the beautiful New River at Fort Lauderdale. The house was designed by Francis Louis Abreu and is distinctly Spanish in feeling. It is of soft grey-white stucco with roof of antique Cuban tile and grilles of rare old iron. The main entrance is a glazed arch twelve feet high with a pair of doors in the center which open into a living room with the ample proportions of a baronial hall. In the great oak beams of the vaulted ceiling are hidden electric bulbs which shed a soft glow on mellow wood and pale grey textured walls.

The entrance hall typifies the attention to detail and the excellent selective taste which has combined to make these interiors so distinctive and beautiful. A Gobelin tapestry is hung on an iron rod which conforms to the curve of the wall. An old bell pull has been draped over the arched window, softening the outline by its heavy fringe. And the lantern, over the stairs, is a delightful imaginative touch. It is of wrought iron, made in the form of the Turkish crescent.

No house, in which Spanish furniture is used to a great degree, can escape a certain Oriental quality. It comes from the fact that centuries of Mohammedan occupation in Spain has left its indelible stamp on the furniture, tapestries and ornaments of that country. Particularly strong is the Moorish feeling in the rugs, the tooled leathers and ironwork of Spain. The furniture in the Sperry house certainly imparts this atmosphere and it is heightened by the natural tropical surroundings of the house. Opposite the entrance door on the wall just below the beams is hung a seventeenth century needle work tapestry. In an arched recess stands a magnificent Spanish vargueno. The vargueno is the most distinctive piece of Spanish furniture. Like the two story cabinets or highboys of other countries it was a development from the chest. In the fifteenth century, when French Gothic influence was still dominant, small chests and cabinets, made and used as separate pieces of furniture, were temporarily placed for convenience on tables or stands. In the sixteenth century these chests and cabinets, with the lid in front and swinging down instead of on top and swinging back, began to be attached to the table or chest on which they stood. Presently, the interior of the chest or cabinet began to be equipped with drawers and heavy slides to be inserted in the supporting table or chest to carry the lid when opened down, which then served as a writing table. The ornamentation of these varguenos is often elaborate and beautiful. Exquisite inlays decorate the fronts of drawers. The outside of the lid and other flat surfaces carry pierced iron plaques, the beauty of which is enhanced by a velvet background. The vargueno in the Sperry house is a particularly fine example. To make this group complete a high backed chair is cushioned in Spanish embroidery and the model of an ancient galleon is mounted on a stand of wrought iron. The feeling of the whole is Latin and Oriental and yet the shade of the Puritan grandfather who first loved these beautiful things and for whom they are now more dearly prized would approve also of his "grandfather's clock" which has a place of honor in the room.

There are some fine Spanish tables and chairs, the former marvellous examples of the wood carver's art. With two-legged trestles at



*The home of Mr. and Mrs. Ellie Newton Sperry nestles in a forest of native Caribbean pines and faces New River at Fort Lauderdale, Florida. The house is of grey white stucco with roof of Cuban tile*

each end, tied together by elaborate cross stretcher, or braced with wrought iron braces rich in scrolls, they are both solid and magnificent. The chairs are upholstered in red velvet, elaborately embroidered and at first glance might appear to be Italian, for many of the chairs of the Spanish Renaissance were copies of Italian chairs, not only the X chairs of the so-called "Dante" type but also the arm and side chairs with skeletonized straight line frames.

An interesting feature of the house is a hexagon tower where a concert grand piano sits surrounded by diamond paned windows glazed with antique amethyst and amber. Beyond this tower and connected by a colonnade is an art gallery the ceiling of which is covered by a canopy, the valance concealing the lights and reflectors. This canopy is made of raw silk and the great window at the north is curtained with gold-brocaded gauze, all brought from India. The canvases which are hung on these walls trace the history of American painting with a variety seldom found in a private collection—Winslow Homer, Church, Inness, Stuart, Thomas and many of the lesser men who made of the Hudson River School the foundation upon which the structure of our national art is being built. The inclusion of the Homer and the Inness canvases is particularly appropriate. Both these painters loved Florida. Some of Homer's feeling for its tropic character was expressed in his superb painting "The Gulf Stream" and in many of Inness's landscapes is the grey-green silvery atmosphere that surrounds his own Florida house which is hidden away in the tropical jungle, far up the misty, sluggish river that winds from Tarpon Springs. Here the trees lean across the stream and the Spanish moss intertwines to make a lacy canopy which envelops the river always in a half light. The place has an eerie quality; it is like a river in a dream where a fantastic shape, which proves to be an alligator, slips from the sandy bank, with no more than a ripple, into the water, and high against the burning blue of the southern sky, perched on a bare branch, a buzzard, sinister and still, keeps his watch. Hung against the pearl grey walls, these canvases bring the very essence of Florida into the room.



*The living room has the ample proportions of a baronial hall and in the great oak beams of the vaulted ceiling are hidden electric bulbs which shed a soft glow on mellow wood and pale grey textured walls. A bronze haute relief plaque has been recessed over the mantel*

Aside from the canvases there is in this little gallery a most interesting collection of bronzes, Pompeian, Indian and ancient Chinese—Carrara marbles and treasured ceramics; Majolica, Satsuma and cloisonné; pieces of beautiful laces; shawls from India and Persia; rare and beautiful works of art which have been collected all over the world and which now seem delightfully at home in this place which has been built for them in the far south.

On the left of this living room is a wide loggia with walls of pearl grey that have been patterned in lattice strips of soft green. The floor is of bright red tiles. Each of the numerous broken Spanish arches frame a vista of palm trees and a gleam of the river beyond them which adds to the illusion of out-of-doors. The whole atmosphere of this beautiful house is one of restfulness and peace and in such surroundings one forgets that such a place exists as a cold and increasingly hectic New York.



*The ceiling of the art gallery is covered with a canopy the valance of which hides lights and reflectors. The window in the end is curtained with gauze embroidered in gold and hung with Venetian red and gold damask*



*In the entrance hall hangs a Gobelin tapestry and a Japanese needlework tapestry and the mellow glow of old mahogany and walnut combine to create an atmosphere of hominess and luxury*

# The Necessary Movable Firescreen

*Firescreens That Can be Moved About from One Chair to Another, from One Side of the Fireplace to Another, are Invaluable Accessories to the Fireplace*





*Photo by M. E. Hewitt*

*Upper left—Movable firescreen in dahlia and delphinium design and colors by M. Elizabeth Price. Courtesy of the Ferargil Galleries*

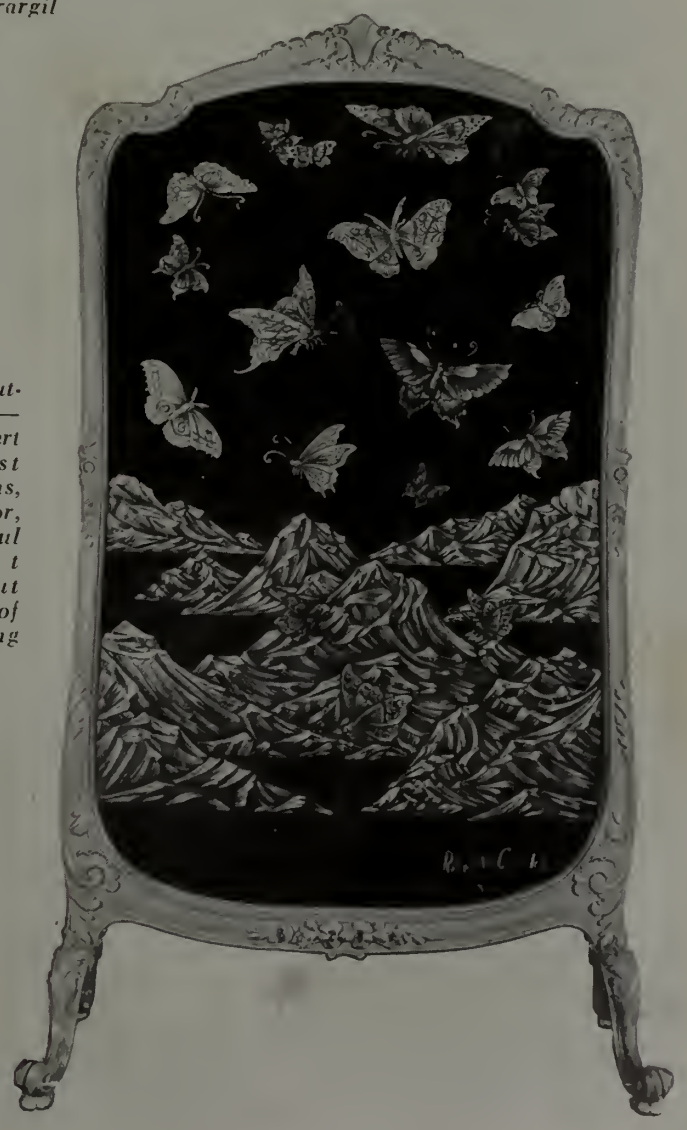
*Movable screens to protect the complexion are shown here on either side of the fireplace*



*Photo by Drix Duryea*

*A firescreen by Hunt Dietrich which was designed to harmonize with the hunting painting on the chimney breast*

*The famous butterfly screen—one of Robert Chanler's most fantastic designs, rich in color, with a beautiful movement brought about by the mass of bright flying butterflies*



# The Garden of the Villa Cypris

## *A Garden Made Memorable by Architectural Features of Rare Beauty and Appropriateness*

ONE of the most beautiful estates along that stretch of sunny coast in southern France which runs from Marseilles to Mentone, part of which takes its name "Cote d'Azur" from the color of the sea, is the Villa Cypris, the Riviera residence of Madame Roger Douine of Paris who, with her late husband, has been for many years a noted collector of antique art. The estate has a magnificent situation on one of the small promontories of Cap Martin, overlooking Cap Ferrat in one direction and Monte Carlo in the other. It is shut away from the snowy peaks of the Alps Maritimes by the rocky battlements of the Grande Corniche and to the south one looks out over the ineffable silvery blue stretches of the Mediterranean. The natural beauty of the site has been carefully preserved and its terraces and rocky ledges overhanging the sea are massed with native flowers, plants, shrubs and trees.

Madame Douine and her late husband were particularly interested in ancient Byzantine sculpture and their house is Byzantine in its architecture and many of its ornaments. The main façade of the house shows the distinctly Byzantine feeling of the architectural treatment. Graceful arcades flank the main entrance and the delicate and lace-like carvings of the capitals and arches against the severe lines of the stone walls suggest the austere beauty of an early Christian sanctuary. The pierced metal entrance gates to the villa have open arches of brick and sculptured marble, with delicate Byzantine columns. Rose vines and ivy embower them and tall cypress trees rise in deep green velvet columns on either side of the walk.



*One of the entrancing views which is revealed through the arches of a loggia. In the foreground may be seen a profusion of tropical plants and flowers and in the distance rise the Alps Maritimes*

The colonnade of the great gate is carried over to the Postern Gate at the entrance to the porter's lodge. The Byzantine theme is repeated in the ornament which surmounts it and in the beautiful design of the bronze grille. A decorative touch is given to the entrance by a beautiful old well-head beneath an exquisitely carved marble arch of pure Byzantine design which is placed in the center of the forecourt. Beds of velvety pansies make a thick carpet of many colors at its base and clouds of shell-pink roses hang like a gay curtain on the wall behind.

But as beautiful as the house is, the allees, parterres and the long sunken garden immediately adjoining it contribute not a little to its loveliness and serve as the perfect setting for such a house and the many examples of the sculptural ornament of the Byzantine period. Like all gardens on the Riviera, flowers riot in profusion, but with more feeling for restraint and harmony of color than is usual along that exotic coast. The trees—stone pine, ilex and the great stands of cypresses which give the Villa its name—are truly magnificent, forming the background of the sunken garden and in long avenues framing enchanting vistas of the sea and mountains. Roses grow everywhere, not only in beds and borders, but falling in showers over walls and arbors and weaving pink sheaths about rugged tree trunks. The gardens have another delicious note in their fragrance, for here orange and lemon trees mingle with roses and lilies, and great masses of heliotrope are placed here and there.

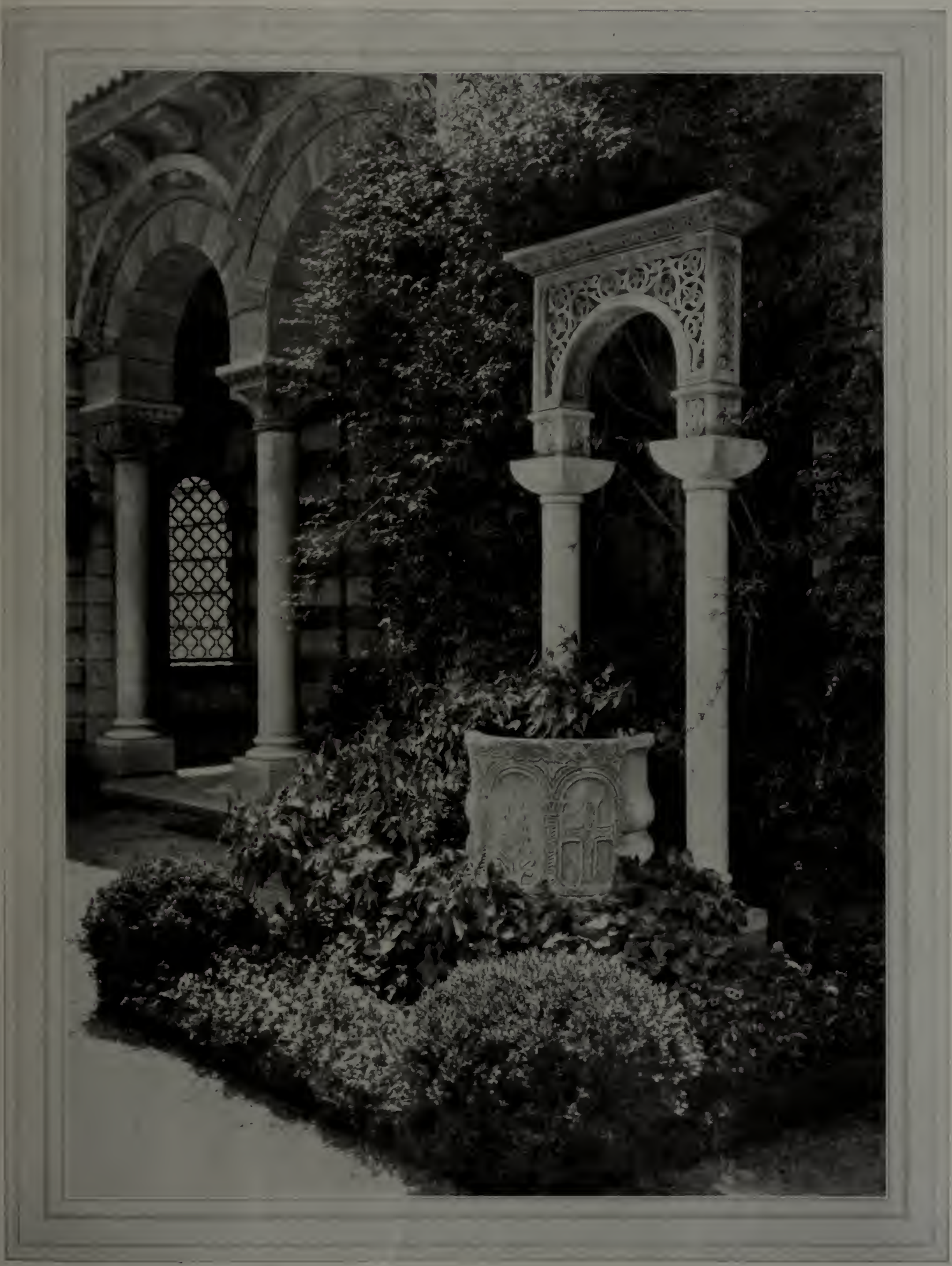
Steep grassy ramps carry the formal architectural lines of the house down the hillside to a long sheltered cloister and teahouse built up on great heaps of boulders and directly overhanging the sea, with the surf curling up into the crevices under the arches. Here, too,

*This unusual arbor consists of open brick arches borne on rows of slender Byzantine columns of sculptured marble. Pink climbing roses and creamy white jasmine mingle in profusion*

*Photographs by Frances Benjamin Johnston*



# Well-Head in Old Italian Garden



*A beautiful old well-head beneath an exquisitely carved marble arch of pure Byzantine design is placed in the center of the fore-court. Beds of pansies make a thick carpet at its base*

are the bathhouses, which make the structure practical as well as ornamental. The most entrancing features of the Riviera gardens are the glorious views revealed on every side through the arches of a loggia or colonnade, or

presses, might be the bower of some princess out of the Arabian Nights' tales. One of the most original and charming details of the enclosed garden of the Villa Cypris is the curious arbor, consisting of open brick arches borne

as well be in London, Paris, New York, Florida or any of the other places where the smart world foregathers. Out of season, however, there is a feeling of living on some enchanted island where flowers bloom with







*Top left—The entrance gates to the Villa Cypris have open arches of brick and sculptured marble and delicate Byzantine columns. Rose vines and ivy embower them*

*Above—The sunken garden has a distinctly oriental feeling with its long central canal and its open flowery terrace enclosed by tall dark green cypresses*

*Top right—The Postern Gate at the Villa Cypris and Entrance to the Porter's Lodge. The Byzantine theme is repeated in its simple ornament and in the decorative bronze grille*

framed between the cathedral branches of the trees. Villa Cypris is no exception. From the gardens, the mountains, sky and sea, combined with the rich verdure and masses of rainbow bloom merge in the golden afternoon light into pictorial compositions of indescribable beauty.

The sunken garden has a distinctly oriental feeling and with its long central canal and its open flowery terrace, closed in by tall cy-

on rows of slender Byzantine columns of sculptured marble. Pink climbing roses and creamy white jasmine lend a delicate drapery, and massed beds of forget-me-nots make a soft blue carpet between the moss-grown walks.

There is always a certain sense of cutting oneself off from the busy and practical world when one goes to the Riviera—that is, excepting during the "season" when one might

southern abandon and the sun always shines. It seems incredible that Paris is only twenty hours away. In such a house as the Villa Cypris this feeling is heightened. Once the great gates open hospitably and one is welcomed to the house, the outside world is forgotten and one enters into a fairyland where the old ending of the fairy tales seems quite possible—"and they lived happily ever after."

# Animal Sculpture of Great Power and Dignity

*F. C. R. Roth Is an Artist of Profound Understanding of Animal Pyschology as well as a Man of Convincing Technique*



*Detail of "Colnmbia Lion" in Baker Field, New York*



*Plaster of "Balto" in the Balto Monument*



*Small model of "Columbia Lion"*



*"Puma" by F. G. R. Roth*



*"Polar Bear Group" by F. G. R. Roth*



*Carved slate tablet, "The Sled Dogs" for the Balto Monument in Central Park, by F. G. R. Roth*

# Cécile Sorel's Famous Paris House

## *A Great "Hôtel" Fitted and Furnished with Priceless Antiques in Furniture, Sculpture and Painting*

*By* ALLAN ROSS MACDOUGALL

THE Quais of Paris, especially those that extend from the left bank side of the Pont Royal to the Isle Saint-Louis, have an air all their own. While the center of the City of Light becomes more and more Americanized these streets retain their old world beauty and their dignified and historic private hotels.

Among the private "hôtels" of interest on the left bank of the Seine there is one on the Quai Voltaire that attracts our attention. It is of interest historically because it once belonged to the Duchesse de Mazarin. It is of interest today because it now houses two of the leading figures in France: Madame Cécile Sorel (Comtesse de Ségur) of the Comédie Française, and Senator Anatole de Monzie, ex-minister of Justice and ex-minister of Finance.

Of the latter no one seems anxious to know how he has decorated and furnished his apartment in that historic house. But of La Sorel, ah, there is much curiosity! She personifies a certain Parisian elegance and if, so one reasons, her home matches her personality it surely must be of interest to the world that admires her. And it is. Not only as the expression of the taste of an elegant actress but also because of the intrinsic value of many of the furnishings.



On a day last October I walked up the large ample stairway with the broad worn steps to the first floor apartment of number 7 Quai Voltaire. The large double door was opened to me and I found myself in the tapestry hung antechamber. There stand marble busts of Louis XIV, Molière, Racine. So immediately on entering this house one is given the tone of the owner. It is, as they say, *très dix-huitième,* very 18th century. Throughout the whole house this tone is kept, making it one of the most consistently lovely interiors in the whole of Paris. And that is saying much, for there are many beautifully decorated and furnished houses in and around Paris.

From the ante chamber, through an arras, one enters the *salle-à-manger,* a large noble room that overlooks the river Seine. The furnishings of this room are all of the *époque Régence.* The long marble table which is seen in the photograph came from Palais de Trianon at Versailles. Two others like it may still be seen there. The one that now stands in Madame Sorel's home was pillaged from the Trianon during the Revolution. The floor of this room is laid with rose and white marble squares also from the Trianon. At one end of the room is hung the portrait of Sorel by Drian which has already appeared in Arts and Decoration.



*National Feature Photos*

*In this really magnificent dining room there are many fine antique pieces. The marble table in the centre of the room came from the Trianon Palace at Versailles and the tile on the floor, rose and white marble, is also from the Trianon. Picture above shows Sorel in "La Maitresse du Roi"*



*The gracious bedroom is decorated with light tinted boiseries, the work of the famous Boucher, and above the Reisner commode that once belonged to Louis XVIth hangs a portrait of the Duchesse de Duras by Nattier and the bed was the possession of Madame du Barry*

by Schall. The point of interest, however, in this room is the large bed that stands on a dais in a sort of alcove. It is on this bed that Madame Sorel now reclines each night in America as the curtain rises on the play "La Maîtresse du Roi." This magnificent piece of 18th century furniture came from the Château of Louveciennes, and was the bed of du Barry herself. With its four finely carved pillars each ending with an incense burner and covered as it always is by an ermine spread, it looks every inch a couch for a royal favorite. In this room also stands a delicate *coiffeuse* belonging to the du Barry collection, and in its own way it is a *chef-d'œuvre* of feminine furniture.

Through a half-opened doorway one can see the *cabinet-de-toilette*. There is an old marble fountain basin that serves as a wash basin while over it hangs a rare old mirror. At the other end of the room stands the chief object of interest in the room. It is an ancient Greek sarcophagus with high relief sculpture so polished that it has taken on the hue of old ivory. The inside of this marble overlaid with gold mosaic serves as a bath tub; and the mosaics are carried on up the wall to an arching pattern. About the floor are strewn some leopard skins for which the owner of the place seems to have a developed taste.



*In the lovely bathroom in this fascinating house the bath is an ancient Greek sarcophagus with high relief sculpture. The inside of the bath is overlaid with gold, and fine mosaics make the background*

It is a fine representation of the comédiene with all her allure of "le grand Siècle." When she receives in this 18th century atmosphere, her guests seated on the chairs covered with leopard skins and eating and drinking out of fine dishes and goblets of the epoch, from the marble table covered with gold tissue, one cannot help but feel that she is out of place in this humdrum hurried age of ours.

The Salon Vert is a harmony of delicate tones such as Walter Gay loves to paint. The boiseries are of pale green with their carvings heightened in old gold. In the corner stands a glorious Coromandel screen giving a sombrely rich note that serves to set off the lustre of the rose-colored cushions lying on the green canapé and the brilliant blue of the old Chinese figures and bowls standing on the well-polished commode. As in all the other rooms of the house there are here many priceless *objets d'art*. Two of them immediately attract the attention: the bust of Madame Adélaïde, sister of Louis XIV, sculptured by Pajon proudly holds the centre of the high chimney, and a beautifully delicate terra cotta of Falconnet *"La Source"* that stands in a place of honor on a rare Regence console.

In the Salon Rouge the tones are old rose and pale green. The woodwork is of the latter color while the curtains and wall-covering are of a most luminous old rose damask. Here are comfortable *bergères* and a sumptuous *canapé* from the Doucet collection. There is at one end of the room a most beautiful Chinese screen of the 16th century and among the pictures one stands out worthy of close interest: the famous Longhi "La Visite au Couvent."

Perhaps of all the rooms in the house the most interesting is the *chambre-à-coucher* of Madame Sorel. On the light tinted *boiseries* the artist Boucher has painted piers where goddesses preside. Above a Reisner commode that once belonged to Louis XVI there hangs a portrait of the Duchesse de Duras by Nattier. At either side of this under two other precious works of art hang two portraits of Sophie Arnould



*In the Salon Vert in which the tones are old rose and pale green there are sumptuous bergères from the Doucet collection and back in the corner of the room is a beautiful Coromandel screen*

# The Return of the Spanish Hacienda

## *A Fine Example of the Adapted Mediterranean Architecture in the Mountains of Southern California*

*By* CHARLES RAY GLASS



*Wallace Neff, Architect*

*The patio wing of the beautiful southern California house of Mr. and Mrs. Fred Thomson. The Moorish influence is felt in the corner towers and the arched doorways*

THE Southland of California has a distinct architectural heritage quite as pronounced in character as the familiar type dwelling of New England. It is the Spanish Colonial Hacienda of the early Dons and the missions and granaries of the Padres.

Somewhere, along the interim, the bequest was dissipated or the formulae was lost. Artistically, there have been terrible gropings in darkness since that time. Grim reminders in the form of endless blocks of structural crudities, calamities and downright architectural catastrophies mark every settled city community.



*Spanish grille on the side wall of the Thomson house draped with a brilliant cactus plant*

It is just the contemplation of these districts that has driven the architects back to that birthright of domestic architecture of New Spain, which is broadly known as the Mediterranean type of dwelling.

While the advocates of Italian, Tudor and conventional styles find their following (and often lead them to splendid realizations of their desires), the concession is becoming general that for the Pacific Coast

*The native sycamores frame a charming view of the pool in front of the Beverly Hills hacienda showing the concrete walls back of the pool and the tiled fountain*





*Patio outside the living room of the Thomson home. A double Spanish archway looks out into the garden and the lovely fountain in the centre of the patio is built about with brilliant Spanish tiles*

at least, the lost heritage is found in the rejuvenation of the Spanish type dwelling and that no other style fits both clime and country so well as does that adapted by the Spanish settlers of early days.



*Corner of the entrance court at the Beverly Hills house with its old Spanish shutters, a Moorish grille at the end of the upper porch and an interesting use of standing tiles around the little evergreen wall garden*

Those early and adventurous voyageurs were immediately struck by the similarity of this new land to that of their native Alba and, with the natural forces for beauty of an older civilization working within them, they proceeded to recreate the houses of their forebears with only the simplification necessitated by the resources at hand.

Pitifully few examples—many of them terribly ravaged by time and neglect—remain today of that splendid effort. Those few, however, have served their purpose by drawing the attention of the architectural world to the Mother-lode across the seas of this rich artistic trace. After a century of stagnation, the style is being carried on today to what promises to be splendid developments.

One of the most illuminating examples of this reaction to native type is the recently completed hilltop residence of Mr. and Mrs. Fred Thomson at Beverly Hills, California. It is the work of Wallace Neff, architect, of Pasadena. one of the most brilliant *proponents* in the West of the "Mediterranean style." The interior furnishings and decorations were executed by The Cheesewright Studios, of the same city, and the landscape gardening was done under the direction of the owners.

Undoubtedly, one of the contributing causes to the remarkably successful results achieved in this particular estate is that from the very inception of the project each phase of the construction and design was discussed jointly by the owners, the architect, the decorator and the landscape gardener.

This is a chapter of vital importance in the book of building and it may well be copied by the prospective home builders without the slightest fear that any of their individuality will be lost in the process. In this case, Mrs. Thomson, better known to the world as Frances Marion, novelist and film scenarist, carried a wealth of suggestions to her fellow consultants, and most of them found place in the finished product polished and proved in the general discussion.

Obviously, Mr. Neff has made the most of the superb site at his disposal. With a background of undulating foothills, crowned by the distant snow-capped Sierras, the white plaster walls and red tiled roof of the buildings present a picture that might well have been lifted bodily from far-off Andalusia. The panorama is completed by day with a wide sweep of the sparkling Pacific and by night with a sea of myriad lights—distant Los Angeles.



*This is a side wall in the living room of the Thomson home showing an old Spanish chest, rich tiled floor and a bit of gorgeous Spanish tapestry*

The approach to the estate is by broad winding road that carries one in easy grades up the gradually ascending hills. Entrance to the house is gained through an archway

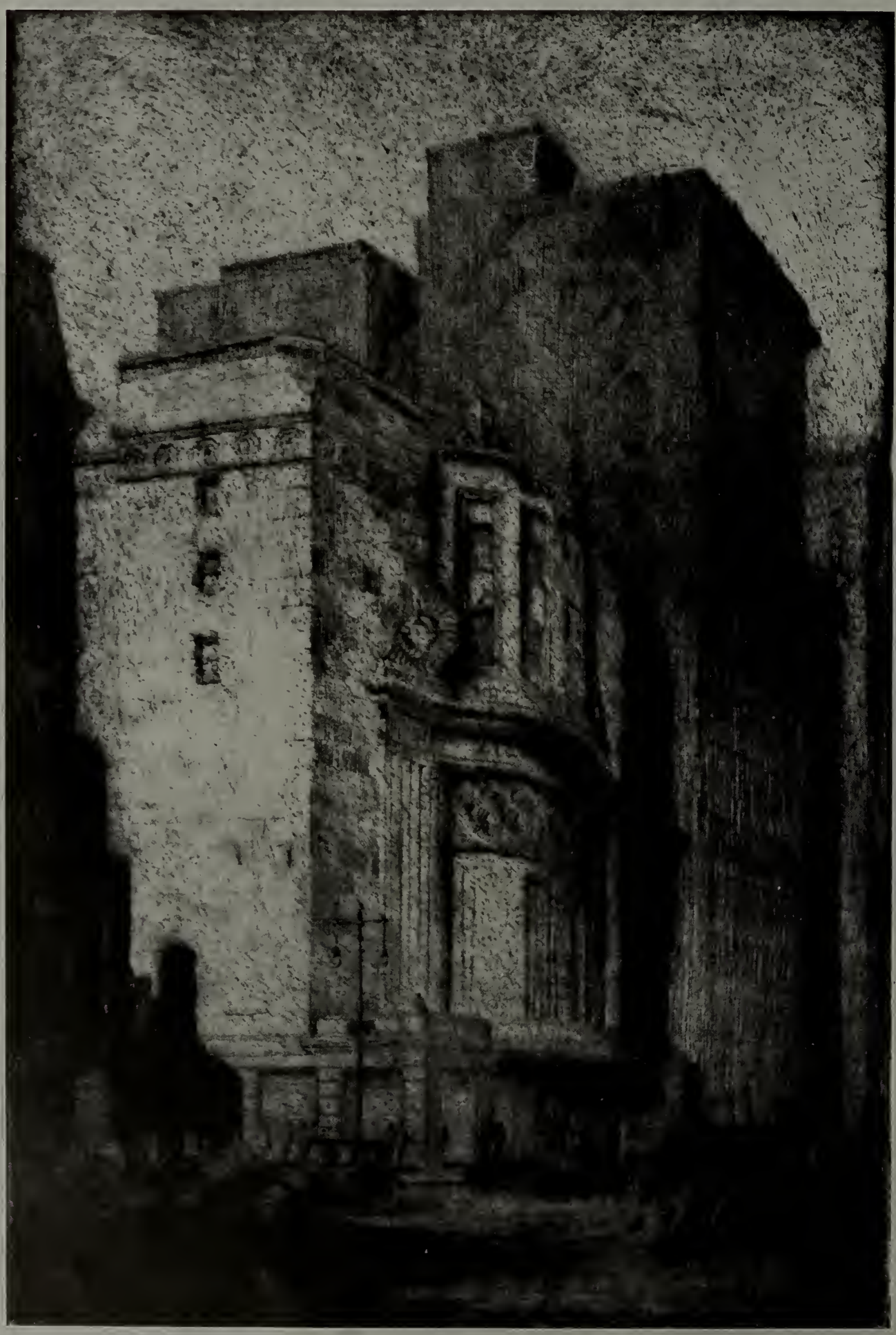
*(Continued on page 77)*



*The picturesque outside stairway of the Thomson home, one of the most unusual of the architectural features. The carved wooden grille in front of the basement window is an extremely interesting detail*

# Famous Decorator Builds a Beautiful Theatre

*Joseph Urban, Better Known to Us as a Designer of Unusual Murals and Stage Decorations, Is the Architect of the New Ziegfeld Theatre*



*Joseph Urban, Architect* *Etching by Donald Douglas*

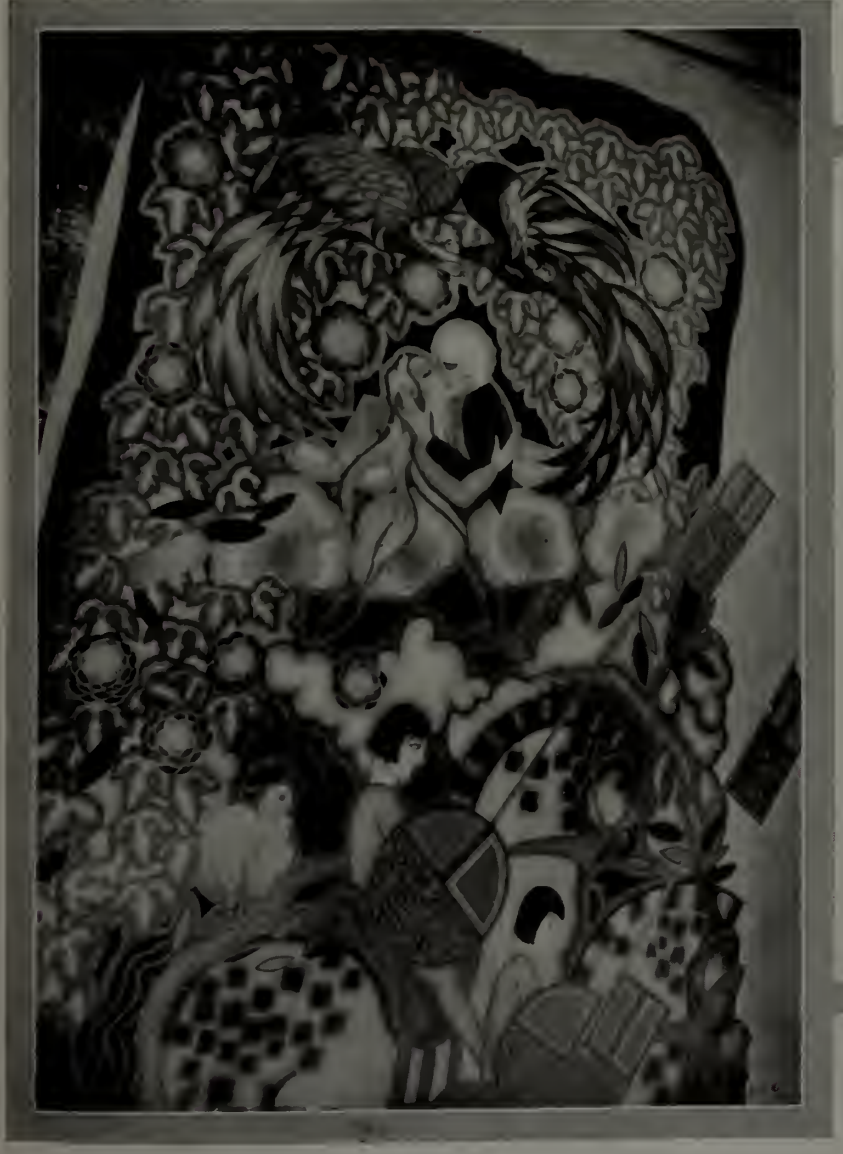
*Mr. Urban's theatre shows not only a knowledge of the practical side of theatre-making, but a delightful imagination in the conception of architecture that would fit in with a great city of skyscrapers. The architectural ornament on the façade was designed to express the structural anatomy of the building*



*The decorations in the new Ziegfeld Theatre were done by Lillian Gaertner, under the direction of Joseph Urban, whose pupil she is. This delightful panel shows a prancing centaur*



*A section of the Moyen Age mural painting in which may be seen the Golden Hind of legendary fame and fantastic flowers and birds, in brilliant colors against a black background*



*In this panel is embodied the romance, the pomp and glory of the Age of Chivalry. From the general color scheme of the mural decorations has been taken the color scheme for the theatre furniture*



*There is feeling and humor in this panel which shows a scandalized lady—undoubtedly a pious Abbess—throwing her hands up in horror at the young man enjoying the swing*

# Tea Drinking and Tea Service

*This Graceful Afternoon Custom Has Behind It a Long and Interesting History and Has Been the Inspiration for Some of the World's Finest China and Silver*

By DOROTHY BENT

FOR many persons the informal tea hour holds the most gracious and stimulating moments of the day. The hour consciously garnered for relaxation and conversation after the busy-ness of the day and before the activities of the evening is regarded as a civilized and pleasurable necessity. So widely is afternoon tea taken now that it is strange to realize that in the eighteenth century tea was a curious and expensive luxury, served as a delightful novelty in some homes, while in others it was abhorred as a poisonous potation from heathen lands.

When the custom of tea drinking was introduced into Europe from China at the end of the sixteenth century, it necessarily required a complete new series of accessories which heretofore had not appeared in interior furnishings, and this is no doubt the chief reason why the eighteenth century is the era of fascinating small tables. The tea tables were of two types, —the rectangular tables with four cabriole or straight legs, and the tripod table with tilt and revolving top,—both of which types were infinitely varied. The rectangular tables were carved or inlaid, the tops were provided with a molded gallery sometimes pierced with fretwork, or curved or scalloped in a graceful line. Sometimes the top was provided with an inlaid, removable tray having ornamental hand-holds. Others were fitted with projections which slid out at the ends to hold candles. American tables of this type are interesting in the variation in depth of the skirts and in the scalloped edging of the aprons. The tripod table was perhaps more common as it possessed the advantage of being removable and could thus, with top tilted up, be placed in a corner, or if there were several in a room as was often the case, they could be ranged flat along the wall when not in use. The tripods belong to the cabriole period of the Chippendale school and the simpler types are the earlier. The most usual base was the fluted shaft finishing in an acanthus-carved vase; spiral-fluted shafts were rarer. The tables with plain tops were usually circular, though sometimes made square or octagonal. Others were dished at the top and were cut into "pie-crust" edges; still others had a gallery of small spindles at the top or one which was carved or fretted. Some spe-



*On this mahogany gate leg table which is drawn up in front of the fireplace the china is rare old English. The cups are set in deep saucers and in addition to the sugar basin is a bowl into which the tea leaves may be emptied. Courtesy of Charles of London. Antique Worcester tea set from the English Antique Shop*

*Right—An unusually fine Queen Anne mahogany tea table is laid with a silver tea service of the same period. Silver courtesy of the Gorham Company. Decorations by Miss Gheen*



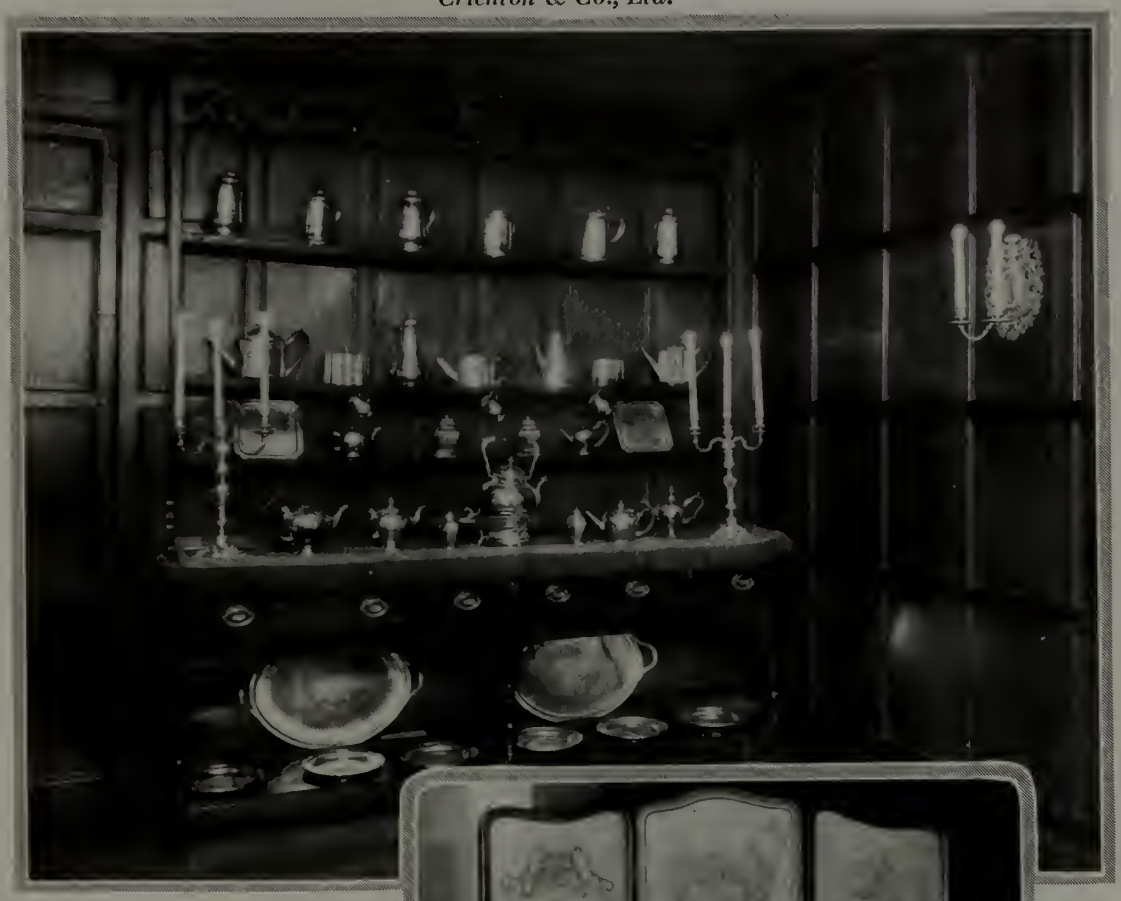
cially designed tables were provided with large octagonal silver trays exactly fitted to drop inside the gallery, and with eight dished projections which could be swung out to hold the cups and saucers. In addition there were urn stands and innumerable varieties of small, tripod, tilt-top kettle stands of varying degrees of simplicity or ornateness. The woods used in England were chiefly mahogany or satinwood, while in America they included maple, pine, birch and cherry as well as mahogany.

For informal tea any of these tables is naturally suitable to use today in rooms done in the seventeenth or eighteenth century tradition. Gate-legged or drop-leaf tables are also appropriate. The more delicate English tables may be placed delightfully in French interiors also, though the dainty tables made in France at this time are of course extremely suitable. It is for contemporary interiors decorated in a tradition anterior to the adoption of tea in Europe, or in types to which the custom of tea is foreign,—such as the Italian, Spanish, or French Provincial,—that one is confronted with the necessity for providing in suitable fashion for the anachronism or the incongruity of the tea table. However, this is in reality no difficulty, for in all periods of decoration tables were used which lend themselves admirably to reproduction in smaller size. The sixteenth century English baluster-legged table may be adapted for use in Gothic interiors. For Spanish rooms the rectangular tables in walnut with flat, shaped legs and wrought-iron underbracings are extremely interesting, and there are also most attractive tables made with wrought-iron bases, the tops formed of colorful

*(Continued on page 68)*

*Below—Here is a Provençal table, set with an old silver tea service. To the left stands one of those convenient low double-decked tavern tables on which a guest may rest his cup and plate. Fine linen and flowers add their decorative touch. Courtesy of Mrs. H. Sidney Newcomer*

*Early melon-shaped teapots, as well as later oval Georgian shapes, with caddies, cream ewers and trays are shown in this photograph. The hot water kettle and stand on the first shelf is one used by Queen Anne, and made in 1710 by Richard Green of London. Courtesy of Crichton & Co., Ltd.*





*These tea cups, which are brought in with the silver tea service, are made in imitation of Eastern models, very small in size, but with handles added for Western convenience. As tea became more common the size of the cups was increased. Courtesy of Catherine Field Comly*



# Broadway to Date

## *Place Aux Dames! in the Drama, and Other Solemn and Satanic Opinions on the Current Stage*

*By* BENJAMIN DE CASSERES

WOMEN are born to act. A man may be real. Few women can afford that luxury. So woman enters the drama naturally. Acting is her realm. So far the dramatic season belongs to her. I have seen good bits by men here and there in the current plays, but it is the women who bulge in my consciousness and who have given me the highest degree of dramatic reality. I do not like women in men's parts, and I do not like men in women's parts, and with the latter ilk the Broadway stage simply swarms; there is a perfect tidal-wave of epicene, Arrow-collar-faced and patent-leather voices among our



*Ethel Barrymore in "The Constant Wife" by Somerset Maugham at Maxine Elliott's Theatre*



*Blanche Yurka in "The Squall" by Jean Bart at the 48th Street Theatre*

stage "heroes" and assistant heroes, and even many of the villains and gunmen seem to have graduated from a Fifth Avenue lingerie parlor.

But the high spots of the season go to women—Helen Menken, Pauline Lord, Lynn Fontanne, Blanche Yurka, Mary Ellis, June Walker, Marguerite Risser, Eva Le Gallienne, Alice Brady.

Alice Brady has something approaching genius. She is rapidly coming to the fore as our leading emotional and tragic actress. I should say that vividness and comprehension, restraint and psychologic depth are her dominant qualities. Her conceptions are clear-cut. She never wavers or slips off into the limbo of the enigmatic. She was a revelation to me in "The Bride of the Lamb." She was the only excuse for "Sour Grapes," and in "The Witch," the Wiers-Jenssen play, presented by Carl Reed, she once again, in spite of the weakness of the play in many spots, comes with relentless tread into the circle of the Chosen. She will some day, I hope, undertake some famous tragic characters. I should like to see her as Lady Macbeth, for instance.

The action of the play takes place in 1574 and concerns Ann Pedersdotter and how she seduces her stepson and kills her husband by the witchcraft of her wishing. The play is atmospheric, intensely dramatic and splendidly acted throughout. Miss Brady was a gorgeous creature to look on in her golden wig; but she might have appeared in her own hair just as well, for her acting dominates make-up and *ensemble*. I could see her and the play again.



*Claire Eames in "Ned McCobb's Daughter" by Sidney Howard, a Theatre Guild Production at the John Golden Theatre*



*Alice Brady in the Wiers-Jenssen play "The Witch" at the Greenwich Village Theatre*

PYGMALION

How time flies! as Brahma said as he looked at his watch. Here is Bernard Shaw already "old stuff." We are so completely drenched in paradox,

*(Continued on page 68)*



*Early Colonial house of whitewashed stone and painted shingles. Residence of R. C. Procter, Esq., Rye, N. Y. H. M. Woolsey, Architect*

# Homes in the American Colonial Style

*Three Distinct Types of Houses, Typical of Three Different Eras, May Be Grouped Under This General Classification Although Each Has Its Own Marked Characteristics. Sixth of a Series*

By C. STANLEY TAYLOR

THERE are probably few words as persistently misunderstood and misused in America as the term "Colonial." As applied to architecture, the term "Colonial" refers primarily to the type, or rather types, of design in use during the time the American colonies were subject to the political and inspirational domination of Great Britain. The term also covers styles of homebuilding developed by early settlers who were immigrants from other lands, many of whom adhered in America to the architectural traditions of the mother country.

Thus, in New England, building from the beginning followed very closely the simpler types prevalent in England; New York and those parts of New Jersey settled originally by the Dutch manifested a strong liking for the fashions such as prevailed in Holland, and this tendency remained strong long after New York became English. Parts of Pennsylvania developed a definitely marked type of domestic architecture which was pleasing to the "Pennsylvania Dutch" and has been to many since. Virginia and Maryland, always aristocratic and possessed to some extent of the wealth and leisure which made it possible, built upon the models favored by the English landed aristocracy—types of houses which, while English, were different by far from the "thin" or "meagre" types which for the sake of economy, and as an expression of simple rigid living, were followed in the early days of New England.

Although America was originally settled by immigrants from many other countries, speaking different languages, English customs and the English tongue have prevailed and English architectural fashions as well. In ordinary parlance, the term Colonial refers to the following in America of English styles in architecture, decoration and furnishing—unless another specific type of precedent is defined by a qualification such as Dutch Colonial.



*Palladian window detail in a house of Middle Colonial type. Residence of Ralph M. Gately, Esq., Winnetka, Ill. Huszagh & Hill, Architects*

Thus far, we hope that the term Colonial has been clarified insofar as architectural precedent may be concerned; but there is another element which, unless clearly understood, adds considerably to the confusion regarding the proper recognition of that style. This element is *time*—the chronological relationship of the prevailing styles of England and those of the American Colonies up to, and for a few years after, the signing of the Declaration of Independence.

To clear this situation, let us understand that American Colonial architecture, particularly that large majority which finds its inspiration in England, may be definitely divided into three periods as follows:

*Early Colonial,* being the type of architecture followed in this country approximately from the year 1670 A.D. to 1740 A.D.

*Middle Colonial,* the style of 1740 to 1765.

*Late Colonial,* the style of 1765 to approximately 1800, after which, as all new groups of civilization do, the people of the United States entered a period of groping experimental architecture—for the most part a nightmare of failure until a century of such experience proved the wisdom of returning to adaptations of long established and successful precedents in dwelling design.

The basic influences which culminated in these three divisions of the American Colonial period were also three in number, though all applied to each change, merging these periods into a steady march of progress toward the higher development of early American standards of living. The three influences were these: first, the changing styles of England during the 18th Century; second,

the steady development of more comfortable and even luxurious standards of living in the American Colonies during that period; and, third, the achievement of a degree of commercial success which brought the necessary funds into the hands of many of those who desired to gratify the "better homes" urge which prevailed even in that early day.

Thus we find the Early Colonial styles characterized by simplicity in plan, appearance and furnishing; the Middle Colonial houses increasing in size and blossoming forth with the more luxurious ornamentation reflected from contemporary English styles; and the Late Colonial homes vieing with those of England in their adaptation of the measured details of the master architects and craftsmen of Great Britain, who, in softening their own sturdy background of precedent, were then drawing freely upon the inspiration of French and other foreign designers. So, if we find that queer tricks have been played with this Colonial image in its late period, such as the use of



*Left — Interior details of Middle Colonial character. Residence of A. G. Camp, Esq., Litchfield, Conn. H. M. Woolsey, Architect*



*Right—An interior detail characteristic of Early Colonial houses from the home of Professor Whittemore, New Haven, Conn. Chas. G. Loring, Architect*



*An excellent example of the carefully proportioned, simple details of Early Colonial houses—a dining room in the home of Chester Young, Esq., Pelham, N. Y. Frank J. Forster, Architect*

many French details in the finer American homes of the late 18th and early 19th centuries, we may know that it is merely the effect of a double mirror—from France to England to America.

A graphic description of variations in physical subjects is always most convincing and most interesting—therefore we leave the accompanying illustrations with their captions to tell the rest of the story as to the differences between the three established divisions of the American Colonial period—Early, Middle and Late.

Perhaps we may now be permitted to stray for a moment into a Colonial bypath which is by way of being a high road to knowledge. There is undoubtedly no place in the world where this gradual growth and development of the Colonial style may so readily be studied and understood as in the American Wing of the Metropolitan Museum in New York. Here there are shown exact authentic reproductions, if not the originals themselves, of rooms of the different parts of the Colonial period.

Recognizing the simplicity of exterior and plan of the Early Colonial homes, one is not surprised to find here rooms which are extremely plain, such as were built originally in Massachusetts during the late 17th Century. Their walls

*(Continued on page 70)*



*Left—An interesting exterior composition in the style of the Early Colonial cottage. Residence of Mrs. Helen Crocker, Fitchburg, Mass. Prentis Sanger, Architect*

*Right — Here will be noted Georgian influence expressed in Late Southern Colonial exterior design. Residence of Reeves Schley, Esq., Far Hills, N. J. Peabody, Wilson & Brown, Architects*

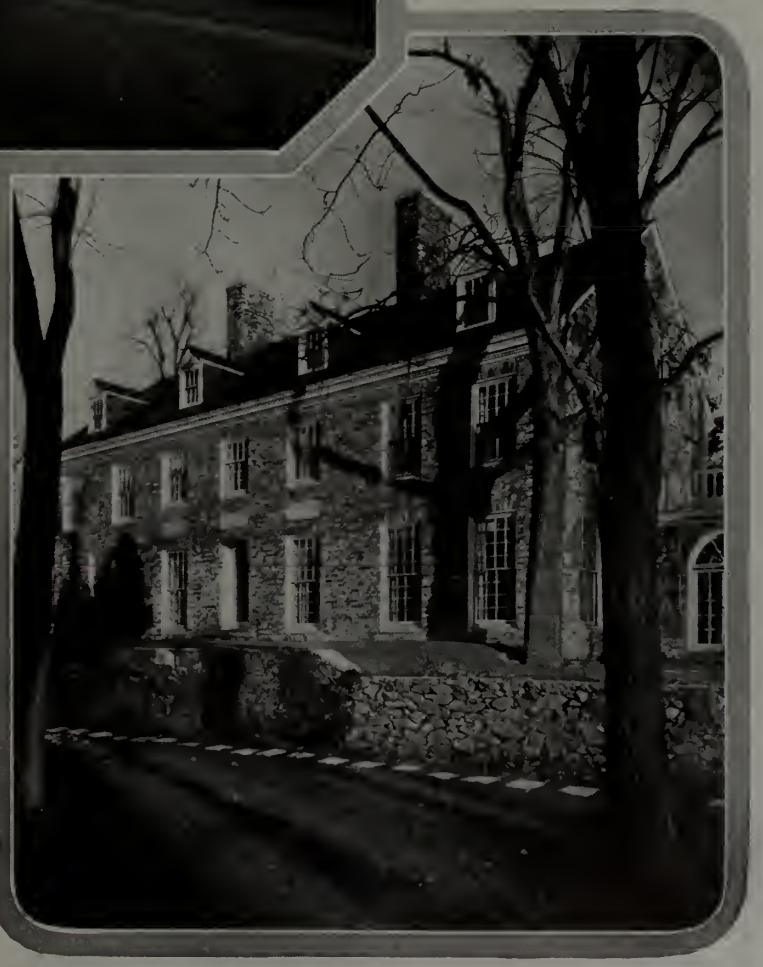






*Above — Late Colonial exterior showing contemporary Georgian details and with Adam influence clearly expressed in the decorative swags and panels. Residence of Mrs. J. F. Wardwell. Aymar Embury II & Lewis Welsh, Architects*

*Left — Early Colonial gate and entrance detail. Residence of Chester Young, Esq., Pelham, N. Y. Frank J. Forster, Architect*



*Above right—An excellent example of a Late New England Colonial house with brick exterior. The exact geometrical design is softened and made pleasing by careful proportioning. Perry, Shaw & Hepburn, Architects*

# Contemporary Reminiscences

## *People and Books in the New York Literary World*

By BURTON RASCOE

A SALON somewhat in the grand style, although the grand style intensely modernized and made more intimate, is what Mrs. Muriel Draper's afternoon teas have become, since her return from a long sojourn in London. People call one another by their nicknames at Mrs. Draper's or by their first names with an added "darling," if one of the parties to an oral interchange is a woman. The atmosphere is one of humorous camaraderie. The talk is of Picasso and Proust, antique furniture and modern music, the latest plays, the newest color schemes, the last word in the Paris art world, with occasional flight into philosophy and higher mathematics.

Mrs. Draper is simply amazing, fascinating. At my first tea in her studio I felt exactly like the man in the advertisement who has not devoted fifteen minutes a day to the classics. If only (I thought) I had devoted fifteen minutes a day to the cultivation of the aesthetic attitude! I could bound Afghanistan. I had read the Journal of John Woolman. I knew that a verst is 0.6629 miles or 1.067 kilometers. I knew that Athenaeus wrote the "Deipnosophists." But, although there may be a place for such knowledge in the social scheme, there did not happen to be the day I had tea at Mrs. Draper's.

Mrs. Draper lives and acts and talks with an expression of intensity entirely outside of my experience. Only once in my life have I witnessed anything like it before and that was when, as a small boy, sitting in the balcony of the Benson Opera House in Shawnee, Oklahoma, I saw Sarah Bernhardt in the rôle of Camille. Mme. Bernhardt could give—and Mrs. Draper can give—an expression of emotional intensity to a commonplace of speech like "Won't you sit down?" or "Lemon or cream?" greater in degree than I was able to feel when my first sweetheart gave me the air, my grandmother died, or I became a father.

When Osbert Sitwell came in and asked, almost at once, "Muriel, where *is* the chair? Did you get the chair?" and she answered, "Yes, Osbert, dear; but it hasn't been delivered yet," I knew by the very sound of that "it hasn't been delivered yet" that this chair was of the utmost importance and that not until it was installed would Mrs. Draper's or Mr. Sitwell's mind be quite happy.

When Mrs. Draper said that Marcel Duchamp had stopped painting and that she did not know why, but she knew somehow he would never paint again, and that she could burst into tears whenever she thought about it, my heart pounded, my mouth gasped, my head swam. Would anyone in the world, I asked myself, show such anxiety and solicitude if I should give up writing—or, indeed, if I should give up living?

When Mr. Sitwell suddenly rushed over to her and pulled his cravat from where it was tucked under his waistcoat and said, "Muriel, I want you to see my tie. Isn't it marvellous? You see, the figures in it are those of playing cards. The ace of spades, there, see? And so on," and Mrs. Draper expressed her admiration I was embarrassingly conscious that I was not so visibly thrilled when I first spied the Venus de Milo against its background of purple velvet down the long gallery of the Louvre.

How I wished (for a moment) I had cultivated an acute and articulate emotional response! How I wished that, instead of being ponderous and phlegmatic, I were airy and audacious and knew all about the baroque period in southern (European) art! Happily I recalled Mr. Sitwell's strictures in "Triple Fugue." That is, I recalled them vaguely and have since looked them up:

"The old dynastic and aristocratic systems of government encouraged, subsidized almost, eccentricity worthy and unworthy alike; and no eccentric, not even the least estimable, would deign, except in the spirit of satire, to mimic his fellows. But with the coming of industrialized, commercialized, and capitalized democracy, every man and woman too had, under pain of ostracism, to dress, talk and behave alike—or rather as they imagined their 'betters' would dress, talk and behave.

"Previously there had been no 'betters'—only richer and poorer, stupider or cleverer, only those better or less good-looking, less or more powerful; facts were acknowledged without envy; but now, with envy, came the assumption of 'betters.' A vicious circle was established. Everyone pretended feverishly to be something or someone he was not."

*I* would not, therefore, pretend that I was something I was not. I would sit, awed and silent, fascinated and enchanted. Mr. Sitwell is consciously and by birth, purpose, intention and inclination, an aristocrat, a dilettante, an eccentric and a dandy. He has both the money and the leisure to be an aesthete. Why, then, should he pretend in this democratic age that he likes to wear red flannels and overalls, likes "The Angelus" and "The Return from the Horse Fair," Rubinstein's Melody in F, chewing gum, mission chairs, corned beef and cabbage, and the illiterate speech of the lower classes?

The whole Sitwell family, according to Simon Pure in the Bookman, "are rapidly becoming red rags to a number of folk who do not care very much for modern letters and modern art." About half of the critics and reviewers in England it seems cannot see or hear the name of Sitwell without danger of apoplexy. "To get angry with Osbert Sitwell," writes another English critic, "is to play into his hands" and he goes ahead to warn people never to take this young man seriously—in fact to ignore him, when quite patently the writer is unable to ignore Mr. Sitwell himself.

The English must be getting very jumpy about art and letters. Osbert Sitwell is mild and bland enough in appearance. A tall and plumpish fellow, he looks like a football player who has been two years out of college, selling bonds, or playing a saxophone in a jazz orchestra. He is, it is plain to see, a tease. He seems one who gets a great deal of quiet amusement out of life.

### THE BLOND BEAST OF BALTIMORE

H. L. Mencken, variously known as the Blond Beast of Baltimore, the Ogre of Hollins Street, and the Boogey-man of the Booboisie, recently made a tour of the South, the shirts of whose inhabitants he had set on fire by an article called "The Sahara of the Bozart" and by his comments on the Scopes' trial. At the news of Mencken's coming some took to storm cellars, some tested their ropes, and some dressed in chain armor and asbestos and resolved to have a look at him.

What these courageous ones saw, as Mencken alighted from the train at various stations, was not a Mephistopheles with flames shooting from his nostrils, a sinister glint in his eye, and feet suspiciously goatish, but an apple-cheeked and boyish man, plump and jovial, with merriment in his grey and innocent eyes, an infectious laugh, a Southern accent, and a lodge-fellow's voice and vocabulary, wearing honest, square-toed shoes, a decorous business suit, and chewing the end of a five-cent cigar.

They took him to their bosoms, tentatively at first, but later by throwing their hats in the air and by shouts of enthusiasm. Reporters and editorial writers went back to their desks and swallowed all the words they had ever uttered about Mencken: he was the Prince of Good-fellows, a true friend of the South, a booster for their city, and an intelligent and discerning student of events who had found in their local "most prominent citizen" a man of presidential calibre. In every town that Mencken visited Mencken found some man who would make a good president.

He waved American flags before newspaper photographers; he was elected an honorary member of the New Orleans's fire department and got photographed wearing a fire helmet; wore floral wreaths and chaplets, made speeches, and, if I do not mistake the evidence of the photographs, on occasions got somewhat pie-eyed.

Among the Menckenians, and their names grow legion including apostates from the Old Guard who used to war on him to the knife, some chagrin and disappointment was exhibited or else some puzzlement at such behavior on the part of the Master. The newer their conversion, the harder they took his succumbing (as they thought) to the Rotarian spirit. Others among the charter members of the All For Mencken Club were quick to shush the protests of the newer members and to say, "Don't be taken in by this. This is a typical Mencken joke. Don't you see he is kidding them by telling them in every town he visits that they have got one man who ought to be president?"

As one of the earliest and still among the most loyal of Menckenians, I must voice a meek protest against the assumptions of either group of his followers. Mencken is a forthright and honest man, and if he says something that sounds like a jest it may, nevertheless, be in earnest. Is it not true that every town or almost every town has one man who would make a good president as presidents go? Can you think of no man in your community who is not better fitted for the job than some of the past incumbents of that office? If Mencken had selected fifty candidates for the presidency it is very likely that in each case his choice would be justified by the record in comparison with the record of some who have attained to the high office. And if Mencken gets any fun out of wearing a fire helmet, I say let him wear it; for if there is one thing Mencken has stood for and battled for in his career it is for the right of each man to get as much joy out of life as possible in the way that most appeals to him, without any interference from the police or anybody else, provided he does not interfere with the pursuit of happiness by any body else in doing so.

### "REVELRY" AND WASHINGTON

Samuel Hopkins Adams has created a great stir by his novel, "Revelry." It appeared a few days before the opening of the federal proceedings against Fall and Doheny who had been indicted on criminal charges growing out of the senatorial investigation of the oil lease scandal. The book was indubitably inspired by the senatorial disclosures in this matter two years ago. Mark Sullivan writing for the New York *Herald Tribune*, a Republican news-

*(Continued on page 70)*

# The Art Parade

*Some of the Great and Lesser Figures of Art that Reach the New York Galleries*

*By* LOUIS KALONYME



*An Apple Tree, by Edward Bruce. Courtesy of the New Gallery, Inc.*

AUBREY BEARDSLEY and Constantin Brancusi, at first glance aesthetic north and south poles of the intangible and flexible hemisphere we call art, were, in an evolutionary sense, the two big boys of November to mid-December's plethoric processional of paint, stone and wood in the art emporiums of Fifth Avenue. To be sure, there were other aesthetic white-headed boys, what with Goya and Renoir and Titian to circumscribe an obviously elastic circle. But Beardsley and Brancusi, with their strangely unrelated work, were the two artists who made historically luminous the path art had travelled in its rotations of the last forty years.

It almost seemed as though the path taken by art in those forty years had been over an aesthetic railroad which began with a macabre, twilit station depot which was Beardsley, passed by many stations—Impressionism, Post-Impressionism, Synchronism, Futurism, Expressionism and Cubism—built by successive pioneers, and ended in the golden terminal junction which is Brancusi. Perhaps it was the silly talk of the "preciousness" of Beardsley and the "preciousness" of Brancusi that led me to juxtapose this apposite pair. For beyond this "preciousness" they have nothing in common, not even preciosity.

Nevertheless, unrelated as they are, Beardsley and Brancusi somehow complete an aesthetic circle: for Beardsley was to the yellow 1890's what Brancusi is to our boyish (form) 1926's. That is, to his world Beardsley was "the last word," and in our world Brancusi is similarly the last word but one or two—I am referring to the sculptors Maillol and Gaston Lachaise. And it is because of this topical relationship to their respective decades that it is interesting to consider, quite generally, these two artists together.

Beardsley was gay, corrupt, perverse. His wit was tipped with the acid of a gnawing sickness and mental fatigue, that disillusionment which comes with the realization that in the end the demand of the imaginative mind for the subtler pleasures of the flesh exceeds the supply. And denied satisfactions of exquisite hungers in a gross, roast-beef world Beardsley's recourse was satire. The yellow 1890's weren't as corrupt as the *regisseurs* of The Yellow Book and The Savoy liked to pretend to themselves it was, and in these pretensions Beardsley mined his extraordinary illustrations, still absorbingly interesting.

You see in the John Lane Collection of the original drawings of Beardsley, at the Anderson Galleries, not only the

*(Continued on page 72)*



*Portrait of Mr. R. B. de M. by Bernard Boutet de Monvel. Courtesy of the Anderson Galleries*



*Leaving the Conservatory, by Renoir. In the loan exhibition of paintings from El Greco to Matisse at the Reinhardt Gallery*

# The Sideboard for Every Kind of Dining Room

*Its Prototype Was the "Serving Board" of the Trencher Days and Later the Carving Board. Today a Well Proportioned Sideboard Not Only Pursues a Career of Usefulness but Enhances the Charm of a Dining Room*

By EDWARD WENHAM



*Although the sideboard was evolved by Shearer, the brothers Adam added separate pedestals and urns to carving tables with eight legs, similar to that illustrated, which was recently sold in the collection of the late Viscount Leverhulme. Courtesy of Knight, Frank and Rutley*

WHEN wooden trenchers and pewter vessels were the table appointments of our forefathers and when the splendid silver and china of the present day was almost unknown, the furniture of the dining hall was far more simple than that which graces our present day homes. Actually the two principal pieces were the "dining board" and the "serving board." And it was from the latter that the carving table and eventually the modern sideboard were evolved. Although Chippendale was not the originator he doubtless produced many designs for this piece of furniture during his later period, for, after mahogany was discovered by Walter Raleigh in 1720, the famous cabinet-maker adapted many of his styles to this new wood.

Among the many designs for which Chippendale is celebrated, none exceed in beauty those splendid carving tables, which have of recent years been adapted as side tables in halls and living rooms, to which they lend considerable dignity by the grace of their lines and aesthetic decoration. In fact we find that, like the modern sideboard, these tables were the most important pieces in the dining hall (in some instances there was more than one) and the art of the designer as well as the craft of the maker is manifest in the carving and construction. When these tables are seen in their original settings, there is a considerable correlation between them and the architectural woodwork of the room in which they were placed, and this obtains equally with the placing of the larger pieces of furniture in modern homes. In fact the necessity for this consideration is today patent to American architects, who prefer to be consulted by their clients regarding the furnishings which are to decorate the interiors they design.



*A Gothic Spanish sideboard of the 17th Century showing unusual simplicity and beautiful design. Courtesy of the Spanish Antique Shop*



*The early Colonial sideboard was nothing more than a carving table with cutlery holders at each end. In the type of the urn the evolution of the sideboard can be traced. Courtesy of Ginsburg & Levy*

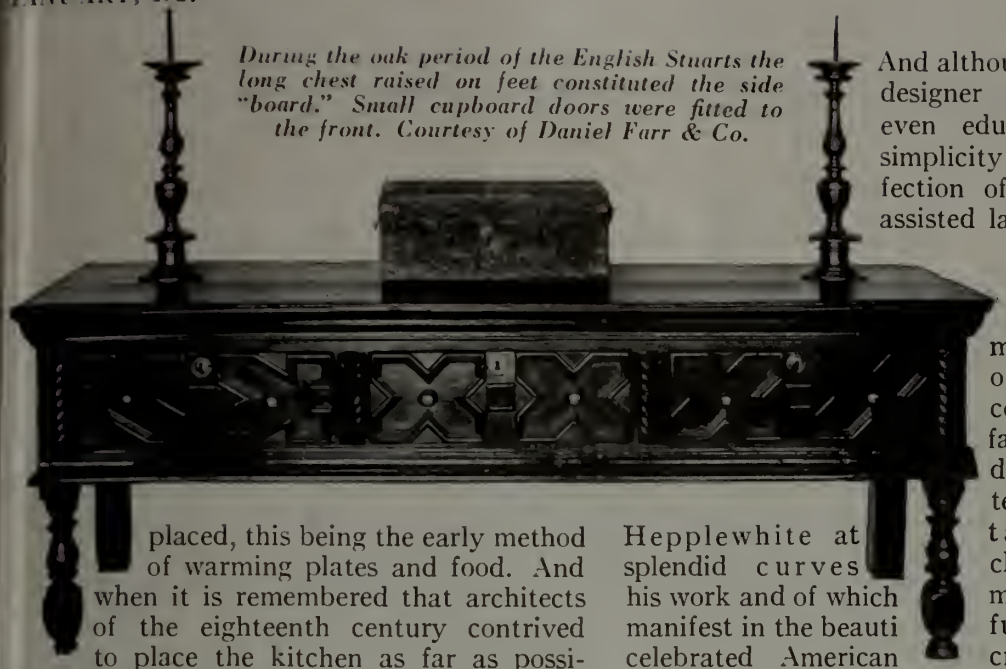
At one time, of course, in the history of mobiliary art, the furniture for larger houses was designed by the architect, one of the first instances of this being William Kent who was a pupil of Sir Christopher Wren. And a century later those magnificent interiors and splendid pieces of furniture produced by the brothers Adam replaced all former styles and remain to us today the finest work of these combined arts that any age has known. It was Kent who was responsible for some of the first elaborate carving tables, these being distinguishable by the massive carving of Italian influence, which he adopted. And due to this many of his pieces are too ponderous for rooms other than those in very large houses.

Six years after Kent's death in 1746 Chippendale published his famous "Directory" and with this dawned the true era of mahogany furniture. And in speaking of Chippendale it is well to remember that there were three generations of these cabinet-makers, each named Thomas. It was the second, however, who was the noted master designer and craftsman and whose work was celebrated from about 1730 until the time of the brothers Adam. The father of this great man was formerly a woodworker in Worcester who went to London in 1720, and soon after the entrance of his son into the business, the workshops became the centre of fashionable art votaries.

While, as has been said, Chippendale produced many splendid carving tables, and the evolution from this to the present day sideboard has been attributed to the brothers Adam, actually we are indebted for this to Thomas Shearer, an associate of Hepplewhite. The Adams were nevertheless instrumental in its development, for they produced a carving table, at each end of which they placed a separate pedestal cupboard, surmounted by an urn. One of these cupboards was used for storing the wine, the cellaret or wine cooler being placed beneath the table. While it has been suggested that the urns were formerly used to contain water, they were more commonly fitted as cutlery holders, each piece being placed separately. The cupboard of the second pedestal was lined with metal and the lower part fitted with a metal grating beneath which a red-hot piece of iron was



*In the 17th Century the Colonial sideboard was little more than an oak cupboard. Courtesy of the Metropolitan Museum of Art*



*During the oak period of the English Stuarts the long chest raised on feet constituted the side "board." Small cupboard doors were fitted to the front. Courtesy of Daniel Farr & Co.*

placed, this being the early method of warming plates and food. And when it is remembered that architects of the eighteenth century contrived to place the kitchen as far as possible from the dining hall, the necessity for some means of warming the edibles is obvious. In fact in many old houses, as was the case with Blenheim, the food was carried some distance through the open air to the serving table.

Some time later came the introduction of the spirit lamp which has remained in use to the present time in many old country homes, where the convenience of electricity is unobtainable. In England the sideboard retains its former use as a serving buffet on which dishes are kept warm by means of a spirit lamp for the various members of the family who prolong the breakfast hour until late in the morning. It is similarly used, where the traditional late supper is maintained, food being placed on the sideboard for those who indulge in a late meal after dinner. In old posting houses and clubs, joints of cold meat, game pies and other dainties replace the warm dishes in the luncheon room and in most of these old-world places the guests or members undertake their own carving. And there is in the retention of this latter custom in the low ceilinged rooms of old taverns something very reminiscent of those days when unhurried folk partook of refreshment while the postboy changed the horses. Nor can we of the present age of super-efficiency fail to appreciate the charm of these often forgotten manners, while in the quietude of these backwaters of the past many of us recall the words of that old song that tells us of the days,

When things were sure if a trifle slow
Yet the world went very well then.

Thus from this congregation of many pieces as arranged by the Adams we see the development of the sideboard as we know it today. And although that obscure designer Shearer lacked even education, by his simplicity of line and perfection of proportion he assisted largely in adding that artistry to English furniture which so marks the school of which he was a contemporary. In fact it is probably due to this unlettered man that tained those characteristic of many forms are ful designs of our craftsman Hepplewhite at splendid curves his work and of which manifest in the beauti celebrated American can Phyfe.

Owing to the semi-architectural nature of the sideboard its importance is such that both its proportions as well as its placing are largely instrumental in affording that sense of perfect balance which is so essential. In fact due to the somewhat austere form of dining room furniture, these two considerations and the relationship of the mobiles to the interior architecture largely affect that atmosphere of inviting comfort, by affording a balanced aestheticism, which would otherwise be lacking. Further the custom of placing silver on the sideboard is one that should be maintained, thus relieving that unfurnished appearance, which would be evident were the large surface of the top allowed to remain unadorned. Another important point too is the inadvisability of attempting to use an antique sideboard with modern chairs and table, unless the latter have been reproduced by a good firm of cabinet-makers in the period of the sideboard and the color tone of the wood made to match. While it is possible to procure a complete dining room suite of one of the Georgian periods it is rarely, except through lapse of time and the gradual acquisition of the several pieces, that this can be accomplished.

Possibly one of the finest types of sideboards is that with the serpentine or curving front raised from the ground on legs. These have many advantages over the more massive type in which the cupboards extend the full height of the piece. Primarily the open space afforded by the legs obviates the collection of dust and being of less weight they may the more easily be moved when necessary. This style is usually fitted with a centre cupboard for glass, above which is a long drawer for napery, while the pedestal ends each contain several drawers for silver and cutlery. Obviously pieces made by such men as Sheraton, Hepplewhite or the Adams are not frequently met with, but during recent years the reproductions of these eighteenth century designs have been brought to considerable perfection by modern cabinet-makers. At the same time there is much in modern construction which shows a lack of attention to those details, which makes for real craftsmanship. It is therefore well to procure a reproduction from a maker whose work is known for the excellence of its workmanship rather than for its attempt to appear antique.

That the carving table like the sideboard was intended for a wall piece is indicated by the fact that the ornamental carving always appears on one side only, the ends being similarly treated except in rare instances. And although many sideboards rely for their decorative qualities upon the beauty of the veneer, which is applied to the panels and drawer fronts, many delicate carved designs are used as means of embellishment. Possibly the most attractive motifs in this way are those classical ornaments which appear on Adam furniture in the form of light garlands and beautiful oval paterae, which these architects used on the fronts of sideboards in conjunction with fluted legs.

Another feature of this period is the grace of the tapered legs which the Adams employed on many of their carving tables, some of which were fitted with as many as six of these supports. And when the sideboard replaced the former table the same style of leg was retained, this design being today frequently adopted by modern makers who rely upon the works of earlier makers for their designs. Frequently the fronts of these legs are carved with the pendant husk pattern, which was so freely used in the eighteenth century, being found on many of the more important pieces by the Adams. And those side or carving tables with friezes displaying the Greek key fret pattern with egg and tongue border at the top are distinguishable as the work of Chippendale, both by these characteristic motifs as well as the cabriole leg support, on which he used various types of terminals, but more frequently the claw and ball. During the early part of his period, from about 1730 to 1740, the legs of tables were usually square, either unadorned or slightly reeded, those a few years later displaying a Chinese influence in the pierced carving

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*Credenza which is the sideboard of Italy shows magnificent carvings on the door panels and drawer front. Courtesy of Keller & Funaro*



*The serpentine front adapted by Sheraton for his sideboards shows great beauty of line in conjunction with delicacy of form. Courtesy of A. S. Vernay*

# A Group of Distinguished Rooms

*Rose Cumming Whose Profession It Is to Create Artistic Rooms for Other People Has Here Used Her Imagination with Delightful Result in Her Own Sitting Room*



*In this gracious room the walls are in silver with decorations by the Russian painter, Arvinoff, depicting a Mandarin's dream of the four seasons of his life. Over the mantel is shown the Tree of Life. The floor is black on which is thrown an enormous white bear rug. The delicate English Directoire furniture is in black. On the mantel and on the table are some of the feather flowers which are one of Miss Cumming's fascinating achievements*

*Photographs by G. W. Harting*



*The window hangings in this room are most unusual. They are of silver cloth, the design on one half being in lapis blue and on the other half in Chinese pink. The Directoire sofa shown in the photograph is covered in lapis blue velvet, the chair in Chinese pink velvet and the divan at the left in mauve satin. The lamp shades in the room are in tones of mauve, lavender and pale green so that when the lamps are lighted the effect is one of moonlight*

# Showing the Value of Fine Oak Paneled Walls for Rare Antique Furniture



*Above— Very choice early 17th Century furniture covered in needlework of the period. The fine paneled walls form a most excellent background*

*Below— A very unusual Italian credenza significant for its brass mountings. Of especial interest is the 14th Century carved wooden figure of a patron Queen*



*Courtesy of Lord & Taylor*

# Famous Guitrys Now Playing in New York

*Sacha Guitry and His Wife, Yvonne Printemps, the Pet of Paris, Are Here on Their First American Visit*

*By* ALLAN ROSS MACDOUGALL







*Photographs by Henri Manuel*

*Photographs by Sasha*

FOR an article on Monsieur Sacha Guitry who, after much managerial persuasion, has consented to play several of his own works in America, there can be no better preface than the following touching letter. It was written by his father, the great and unforgettable Lucien Guitry, on the occasion of Sacha's thirty-sixth birthday. The Parisian journal "Le Gaulois" published it in its columns and this, I believe, is its first appearance in an American journal.

"This 21st day of February, 1921.

"My beloved little one:

"On this day your six and thirty years are rounded out. You are thirty-six, you! In Petersburg thirty-six years ago, before the Palais Michel—I mean to say facing it and in a good lodging, not on the street you may be sure—you came into the world. Oh, you weren't much of a thing, you the hero of that great event: the birth of a creature. You were about as big as a little hare and as red as the morocco that binds your *'Psyche'* ballets. You had about sixty black hairs and a passably long nose that

*(Continued on page 75)*



*Sacha Guitry and Yvonne Printemps have made a great sensation in Paris in "Mozart," the play in which they opened in New York. The center picture here shows Yvonne Printemps as the young Debureau and Sacha Guitry as "Debureau." The lower shows the first scene of "Debureau" with Yvonne Printemps as "La Dame aux Camelias" and Guitry as the actor Debureau. Both of these plays have been written by Sacha Guitry*

# Creating a Home as the Decorator Sees It

## *A Group of Modern Rooms Done in Pure Spanish Style with Every Detail Correct*

*Courtesy of the Hampton Shops*



*A rare collection of rich Spanish antiques is shown in this beautiful living room. The carved fireplace with its twisted pilasters is a copy of a very handsome one in the famous El Greco house. The walnut chair just in front of the fireplace between the two torchères is Spanish 17th Century upholstered in old red velvet. The rug is a modern copy of one of the most beautiful in the palace of the Spanish king. Against the sidewall at the right is a choir stall from an old Gothic Spanish church. A banner on the wall over the very handsome Spanish vargueno is made from old robes, blue, green and gold, of Spanish priests.*

*This group of Spanish interiors is the first of a series of fine period interiors which will appear from time to time in this magazine. Each series will show a living room, dining room and bedroom completely furnished and decorated with antique fittings. These picture articles will carry inspiration and information to people who are fitting up their homes*



*The bedroom center of interest is, of course, the magnificent 17th Century bed, walnut, black and gold with its sumptuous coverlet of ancient gold damask. An old walnut cupboard is used for a dresser made picturesque by the Madonna tryptisch with its open doors of blue and gold. An Altujarras rug is in wonderful reds with a red fringe and the richly carved table at the head of the bed is an old Spanish kitchen table on which pork and bacon was chopped*



*Perhaps the loveliest of all is the dining room in this suite. It is pure Spanish from the wall decorations to the fireplace and the furniture. A splendid old Spanish banner ornaments the wall. It is made up of red velvet panels held together with tarnished old galloon and fringe. Perhaps the most beautiful piece is the 16th Century walnut table, the band down the center of red damask and galloon bringing out the beautiful patine of the wood. The chairs are peno wood richly carved and upholstered with red damask*

*Photographs by S. H. Gottscho*

# Great Modern Residential Hotels of America

*The Barclay, New York's Newest Residential Hotel—In Its Early American Furniture and Decorations It Expresses the Atmosphere of a Great Private House Done in the Manner of the Eighteenth Century*

Cross & Cross, Architects

By HELEN BISHOP

WHAT would our Colonial forefathers have said if they could have looked forward to a day when the pleasant green fields and ample houses of Manhattan should be replaced by block after block of great stone buildings in one of which, a splendid modern hotel, the furniture would be exact reproductions of the four posters, the tables and highboys which graced their own 18th century homes? Perhaps even to us it may seem a bit incongruous. But in the Barclay, New York's newest residential hotel, which occupies the square block bounded by Forty-eighth Street, Forty-ninth Street, Park Lane and Lexington Avenue such a blending of the past with the present has been happily achieved.

The present day interest in the household goods, in the arts and crafts of our early colonists, which has been heightened by the magnificent collection in the American Wing of the Metropolitan Museum has found distinguished expression in the Barclay which was designed primarily as a residential hotel of the highest character. It has neither ball room, grill room nor convention hall—in its atmosphere and quality of equipment it immediately pictures to one's mind a great private house. It was fitting, therefore, that instead of being decorated and furnished in the manner of a hotel it should approximate, rather, an individual residence of restrained luxury in the mellow manner of the late 18th century, done on a larger scale.

The Barclay was designed by Messrs. Cross & Cross, architects, who in addition to important public works have planned many of the notable homes in this country. The entire furnishing has been done under the personal direction of Mr. R. T. H. Halsey, an authority on Colonial art and decoration, in cooperation with an advisory committee under the chairmanship of Mrs. Charles H. Sabin. Never before in the history of hotel construction and decoration have great private collections of Americana been put at the disposal of the decorators. Mr. Halsey, himself, has a notable collection as has also Mrs. Sabin. And they have been generous, indeed, in allowing some of their most precious possessions to be copied. Mr. Halsey has been criticized by some collectors for permitting reproductions to be made of famous old pieces on the ground that it would tend to lower the value of the original. But Mr. Halsey contends that beautiful things should be known and enjoyed by the general public—that they have a tremendous educational value. Certainly, a hotel is a splendid place for their display.

The exterior of the building which is fourteen stories high and has 851 rooms is Italian renaissance with the first three stories of Indiana limestone set on a granite base, the shaft being of light brick with stone and terra cotta trimmings. There are three entrances, one on Forty-eighth Street, one on Forty-ninth Street and one on Lexington Avenue. An interesting feature of the hotel plan which gives still greater exclusiveness is that all the rooms may be entered without passing through the main lobby. There is a lobby from Forty-eighth Street directly into the dining room. The main entrance, however, is from Forty-eighth Street, through a triple arched loggia, with a travertine floor. The exterior door is an imposing creation of levanto marble and bronze. One steps into the lobby, a gracious, beautiful, square room which bears little resemblance to the usual hotel lobby. The marble used is berdiglio with black and gold marble borders and steps, the base and wainscot of verde antique with the floor in Tennessee field marble. An interesting feature of the lobby is the great square ceiling of amber glass through which the sunlight pours with a flooding, soft radiance in the day, and which is artificially lighted at night. The metal work holding the glass shows an exquisite design with decorations of stars and arrows. This motif, symbolic of the early Colonies, is carried throughout the scheme of decoration and is very effective. A great rug, woven especially for the hotel, covers the main portion of the floor. Against a royal blue background are the symbols of the colonies—the liberty cap, the horn of plenty, the stars, representing the states, forming a border, and in the centre, the American Eagle, the arrows in his claws.



Photograph by Drix Duryea

*An old British ship sailing over the wall paper in one of the Colonial hallways*

At the left of the lobby you find a delightful lounge where friends meet for luncheon or dinner, to write letters, or to rest. Then beyond this resting space, which is most charming in its homelike Colonial furniture, one has a glimpse of the dining room far more in the atmosphere of a beautiful home room than is usually found in even the most gracious of hotels. This is partly due to the lighting system which is rich, yet subdued, and the lovely glowing tones that come from the rich curtains and finely upholstered chairs. Throughout the wide expanse of this room one feels that no table or groups of tables encroach upon any other, that the most charming dinner parties could be arranged here or the most delightful tête-à-tête luncheons. In every detail of the table service, the most exquisite discrimination has been shown and the flowers and the beautiful silver give the hostess of the occasion a sense that she could not achieve greater style or charm in her own home.

The furniture used is in perfect taste for such a room. Everything is arranged for comfort—here are no stiff rows of chairs or overstuffed pieces so characteristic of the usual hotel lobby. Instead there are cozy groupings, all reproductions of the best Duncan Phyfe examples, a sofa, an easy chair, a table within convenient reach to hold a lamp, magazines or an ash tray. In the lobby are two especially fine screens, one a four fold Chinese screen, with a conventional design; the other an eight fold screen with reproductions of eight water-color drawings done by a Russian artist about 1810, showing the methods



*Main entrance to the Barclay Hotel showing the triple arcade under the terrace with vines half hiding the carved balcony*



*The lounge of the Barclay, which is furnished in early Colonial, has a very effective ceiling of amber glass. The metal work is in a design of stars and arrows*



*In the dining room the panelling to the ceiling is in sand-blasted oak. The window hangings are in a soft red, the curtain rods being arrows, gold plated, and the furniture reproduced from fine English pieces of the period of 1800*

of transportation in that year. Here are the coach, the chaise, the sleigh, the ferries—and the Clermont in all her glory puffing slowly down the Hudson. The lower part of the screen is decorated with the Tree of Life design adapted from an old French cotton print.

The chandeliers in the lobby have more than a touch of romantic imagination—and of a gallant page in American history. They are in green and bronze, with decorations suggested by the figure heads of the clipper ships which were the joy and pride of the young seacoast states in the early years of the nineteenth century.

On the ground floor also are the office and elevator corridors, done in levanto and antique verde marble, with bronze applique ornaments. The cornices are treated in gold leaf and the lighting fixtures in the Empire style. A beautiful ornamental bronze screen is an interesting feature of the office corridor. Here, too, are the dining room and the children's dining hall. The dining room, a quiet, restful interior of rare dignity has panelling to the ceiling in sand-blasted oak and a quartered oak floor. An unusually fine bronze railing borders the raised platform at one end and here, again, the design embodies the stars and arrows in bronze, gold plated. The window hangings are in a rich, soft red, the curtain rods being arrows, gold plated, after the fashion of 1800. The dining room tables and chairs, the latter in the red of the draperies, are reproductions of fine English furniture of the period. The china used is a copy of a rare Lowestoft pattern, in blue and gold, and the silver and linen bear the thistle, which is the Barclay crest.

The children's dining hall is a unique feature. The management of the Barclay realizes that little folk need to be released from the formality of a hotel dining room during their meals, so it has provided a charming room for them and their nurses. The walls are a gay yellow, with a design of birds and flowers, and the furniture is of maple.

The kitchens, gleaming with aluminum or copper utensils, are the last word in efficiency. They, too, are on the ground floor, instead of being in the basement—a great improvement over the old-fashioned type of hotel which assures expeditious service.

On the second floor are the private dining rooms, all done in the most charming type of early American. The most distinguished, perhaps, is a copy of the famous Baltimore room in the Metropolitan Museum. A private staircase leads from the street floor to the dining rooms, so that guests entertaining dinner parties may enjoy the privacy which they would have in their own homes. On the second floor also are many rooms for the private servants of tenants.

The floors above the second are given over to rooms and suites and are so arranged that an apartment of from one to almost any number of rooms may be obtained. Stepping out of the elevator, one is impressed with the unique wall paper in the halls, the design of which is taken from a rare old print issued in London about 1720. It shows New York as it was in that year of grace, the buildings near the Battery distinctly Dutch in their architecture, with further up town the first of the Georgian houses and churches. In the harbor are the British ships, flying the Union Jack, their guns giving forth smoke as they boom out a salute in honor presumably of the king's birthday. This wall paper, which is in tones of violet gray, has been glazed to protect it, and also to make cleaning more simple. The floor covering in the corridors is woven to simulate a colonial braided rug in soft yellows and black.

There are twelve special suites in the hotel. In the living room of one is a sofa, a copy of an early American Chippendale piece, the original of which is in the Metropolitan Museum. In another room is a replica of a fine secretary desk, the original of which was made in New York about 1790; and still another



Photograph by S. H. Gottscho

*The children's dining room, a unique feature, has walls in a gay yellow, with a design of birds and flowers and the furniture is of maple*

room boasts a copy of a famous old highboy. Many of the rooms have lacquer screens which were imported especially from China for the hotel.

The other suites are in one of three periods, Louis XVIth, Provincial French or Early American. In the last, the living rooms have reproductions of Duncan Phyfe sofas and chairs, with the dog feet. It is interesting to know that this most modern of New York hotels is almost entirely a New York state product in its decorations, for the furniture, floor coverings and wall paper—with one exception—were all made in the state of New York.

Chintz hangings, with wooden cornices, are used at the windows, with casement curtains of net. The lamps in the bedrooms are replicas of the Colonial oil lamps which were used in 1800. Copies of fine old mezzotints give color to the walls—portraits of Washington, Franklin and General Green with some showing early views of New York. The color schemes are mulberry and green—that is green walls with mulberry carpets—and blue walls with taupe carpets. Some of the wall paper is from a Wedgwood design. Many suites have woodburning fireplaces, while others have the electrified type. Some of the bedrooms have chairs with rush seats and the colonial dresser, with a mirror hanging above. The covers used on the four poster beds are copied from an early American cotton print. Each bathroom has its own radiator, which insures a warm bathroom, even though the bedroom may be kept at the temperature which our ancestors enjoyed in their Colonial bedrooms in mid-winter before the days of central heating.

Many apartments in the Barclay have a separate entrance foyer and the individual rooms are distinctly larger than the average. The attention to detail in these rooms is delightful and is another indication of the feeling for home-like surroundings which inspired the furnishings and decoration. A comfortable divan is drawn up before the fireplace; opposite stands a wing chair which by its very depth and comfort invites one's guest to stay for tea, perhaps, and chat. Nearby, within reach, is a little table, on which there is room for the tea tray or a magazine; and an ash tray which resembles an eighteenth century pewter bowl gleams in the firelight. Flower bowls and vases are in the sitting rooms so that when one receives the delightful surprise on a snowy, winter day of finding roses in a long box one can have the added pleasure of arranging them at once. The fittings of the writing desks are such as one would choose oneself—there is no hint of the hotel desk about them.

In the bedrooms the same atmosphere prevails. A night table, just the right height and size, stands between the twin beds. The telephone is placed conveniently. A soft inviting chair stands ready for the moments when one prefers to sit in negligee in the informality of one's own room. And the bed coverings in themselves must be a delight to every woman guest, particularly, although undoubtedly there are many men who enjoy these things but with masculine indifference refuse to admit it. There is, too, ample closet and drawer space in every apartment.



Photograph by Drix Duryea

*The wall paper in the corridors is taken from an old print made in New York about 1720. The houses near the Battery are distinctly Dutch, the British ships fly the Union Jack*

Another splendid feature of the Barclay is the large service pantries, one on each floor, connected with the kitchen by electric dumbwaiters and large service elevators. One of the inconveniences of ordinary hotel life which crops up now and then is the room service problem—the delays which occur when the kitchen is rushed, with the result that soup which should be hot arrives luke-warm and a salad, perhaps, loses its delightful chill by the time it reaches the table. This possibility has been eliminated by these service pantries in the Barclay, for they are virtually small kitchens in themselves. A generous supply of silver, china and linen is kept in each pantry. In addition, many of the apartments are equipped with private serving pantries in each of which is a sink, dresser, electric refrigerator with ice making compartment.

The private serving pantries in apartments are especially appreciated by guests who are remaining at the hotel for a long period of time, for it gives to them a sense of living in a home, that is not often achieved in hotel existence, and so these particular suites are very much sought after. There can be no doubt that when one is entertaining a party of very good friends there is a charm and intimacy about service in the room that is unequalled. It also means a great deal when one is dressing for an early theatre to dine in one's own apartment with everything served as quickly and quietly as could be expected in the most perfectly equipped home.

Of course there are many people to whom the gaiety of dining in a beautiful public room appeals greatly, and the Barclay dining room certainly possesses a great allurement; because, while it has an unusually large seating capacity, the placing of every table and group of chairs has been so carefully considered that one party cannot encroach upon another, as so often happens in a large hotel dining room during the busy season of the year.

The site of the Barclay hotel is particularly fortunate not only in its nearness to the theatres and the great shopping centers of New York, but because it towers above many surrounding buildings, so that from every angle the light pours in the windows, and on a bright day, the suites are flooded with sunshine. The question of light and air is one that has to be carefully considered in New York today, as more and more the windows of hotels and houses are shaded by the towering structures for which New York is famous.

Much has already been said about the interest and charm of fine hotels done in true period styles. And among New York's recent beautiful buildings of this nature, not one tells such a vivid and fascinating story of Colonial days as the Barclay. One observes with a profound respect and admiration the way it has been possible to adapt furniture, originally intended almost exclusively for home use, to the requirements of large and stately lobbies and banquet halls. To accomplish this must have taken a vast amount of historical knowledge as well as profound research into the early days of America's first period of creative decoration. The result is not only a satisfactory environment for grown-up people of taste and discrimination, but is exceedingly valuable for children who are just beginning to observe with interest the fine surroundings of their young lives. And we are beginning to realize that children often learn more from environment than actual study.

The Barclay is under the supervision of Mr. John F. Sanderson who has taken an active part in the management of some of the best known hotels in the country, having been connected formerly with the Ritz Carlton and Vanderbilt hotels in New York. Having been given the proper surroundings, Mr. Sanderson plans a hotel for discriminating people who wish to combine in their living arrangements the privacy and coziness of their own homes, with the freedom from irritating "servant problems" which a well ordered hotel assures.



Photograph by S. H. Gottscho

*One of the attractive sitting rooms which has a real fireplace. The furniture, in mahogany, reproduces some of the best of Duncan Phyfe's work. Lacquer screen was imported from China for the Barclay*



*Although this tapestry is shown here above a mantel, it is equally effective when used over a console, sofa or doorway*

# AN EIGHTEENTH CENTURY VERDURE TAPESTRY

*Reproducing Faithfully the Mellow Coloring and Antique Weave of the Louis XV Original*

ONE of the most difficult parts of a room to treat successfully is the panel above the fireplace.

The interior decorator frequently solves this problem by using a tapestry panel suitable in size, texture and design for such a space.

We discovered not long ago in France a lovely verdure tapestry woven back in the Eighteenth Century by one of Louis XV's most highly skilled artisans, in a design particularly adapted to this decorative use.

We also found there craftsmen who could reproduce on their handlooms each smallest detail of the original. With their extraordinary, painstaking skill, these French weavers have exceeded anything we had even hoped for. Faithfully they have reproduced the antique weave, faithfully recreated the characteristic verdure leaves and flowers and floral border—even the little pagoda lending the Chinese note that was the result of Louis XV's embassy to the Orient.

They have, in an adroit manner, known only to themselves, managed to simulate its antique and mellow appearance, matching exactly the soft browns, tans and dull greens in which the design is developed.

* * *

ASK your decorator, upholsterer or the decorating service of your department store to show you this Schumacher tapestry. It may also be successfully used over a doorway and in other wall spaces of suitable size. For your other furnishing problems, ask also to see the lovely range of Schumacher damasks, brocades, brocatelles, velvets, toiles de Jouy, prints, chintzes and taffetas, in designs and colorings for every type of interior.

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# Gracious Country House on Long Island Estate

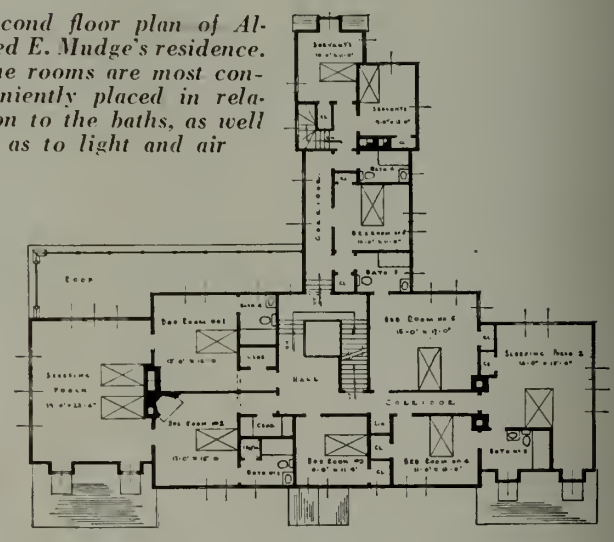
*The Walls of This Charming Old-Fashioned House are Wide White Shingles and the Portico with its Slender Columns is a Particularly Pleasant and Friendly Touch*





*The front entrance is an excellent example of the old Colonial portico with stone floor and wide resting seats*

*Second floor plan of Alfred E. Mudge's residence. The rooms are most conveniently placed in relation to the baths, as well as to light and air*

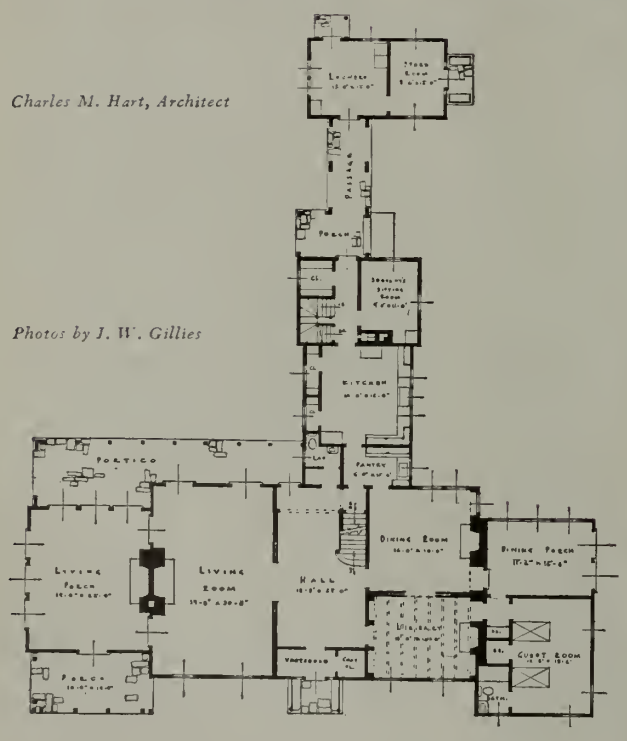


*(Below) A library adjoins the dining room. It has a beamed ceiling and knotty white pine wainscot. The guest bedroom also opens off the library*



*Charles M. Hart, Architect*

*Photos by J. W. Gillies*



*First floor plan of the home of Alfred E. Mudge at Northport. The floor plan shows a finely adjusted space with a view to air and sunlight in every room*



*New York Galleries, Inc., Decorators*

IN a setting of architectural dignity a feeling of livableness has been created in this interior by grouping a deep-seated sofa and chairs about the Georgian fireplace, the book-shelves gracefully enclosed in the paneled walls accentuating the feeling of warmth and hospitality.

¶ There is an abiding charm about such a room, an atmosphere of accustomed well-being . . . symbolized time and again at these Galleries in a series of decorative ensembles in which age-mellowed treasures of another day find congenial companionship in reproductions wrought by our community of cabinetmakers.

¶ Before a sympathetic background, such objects grow upon one's affection with further acquaintance, until the purpose of utility is almost forgotten in the joy of their possession.

# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

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# Roofs Everlasting of Fibrous Rock

## *Practical Shingles that Have Charm of Color and Form*

*By* JOHN MORRIS COMBS

THE roof gives character to the house, it makes or mars it. No matter how skilfully the architect may have handled every other element that enters into the design, unless his work has been crowned with a worthy roof that harmonizes with the remainder of the structure he has conceived, his work as a whole will be a failure.

The roof so completely symbolizes the home that the two words are used almost as synonyms throughout the mass of English literature.

"My dwelling, sir?
'Tis a poor yeoman's roof, scarce a league off."

Let us see to it, then, that our roof reflects the spirit that we cherish in the home. Let it have a warm and friendly greeting for our guests; let it have dignity and grace and beauty; let its lines bespeak purity and nobility of thought and breadth of character that scorns all that is petty and mean.

The word roof stood for more, originally, than a mere covering. When we trace back our language to its sources, we find that this word which has so endeared itself not only to the poet and philosopher but also to the humblest cottager is derived from roots that signify a shelter and protection. These ideas became so closely associated with the word that even in these ultra-civilized days there still linger subconscious memories of the epochs when rudely constructed roofs of boughs and bark were man's only refuge and haven from the terrors of his savage environment.

Such racial memories are enshrined in our language and our folklore; in nursery rhyme and olden ballads; they color and enrich our language with sentiment and make words living and vital. No word in the English language has a greater heritage of such associations than that simple, homely word "roof."

The roof not only keeps out rain and snow, wind and storm, wintry cold and blazing sun, it protects the building itself as well as its furnishings and occupants. As Shakespere put it:

"Goodly buildings left without a roof
Soon fall to ruin."

In the last analysis, no building can be better than its roof.

Architects always have recognized the importance of the roof. They have tried material after material, ranging all the way from straw thatch to corrugated iron. Skins, bark, baked mud, wooden slabs, tile, wooden shingles and slate all were used before modern ingenuity drafted into service such materials as tar, gravel, felt, paper, asphalt, concrete and asbestos to make all kinds of roofs, good and bad, for all kinds of dwellings.

The United States for several generations was the land of the frame house and wooden shingle. Lumber was cheap and easy to work, so that our dependence on wood in those days is easily explained. We paid for our pre-eminence in this regard, however, with an annual fire loss that amazed the world at our folly and resulted finally in the outlawing of the wooden shingle in practically every important city of the country, though it still lingers in smaller towns.

Such experiences as the almost total destruction of the city of Salem, Mass.; the burning of Paris, Texas; the loss of more than 600 homes when fire swept Berkeley, Calif. and dozens of lesser conflagrations helped to awaken the American people to the folly of building cities that could be destroyed by a single spark on a dry wooden shingle.



*A picturesque old time house with a shingled roof that has taken on all the beauty that wind and weather bring*

Slate, tile and asbestos are the only absolutely unburnable materials available for roofing a home. The first two of these have been used for this purpose from remote antiquity. It remained for modern ingenuity to combine Portland cement and asbestos fibers into shingles and roofing tiles that are absolutely unburnable and which grow harder and stronger from year to year, unharmed by exposure to sun, rain, snow and ice.

Asbestos shingles are literally small slabs of reinforced concrete, in which a network of asbestos fibers, interlaced in all directions, is inseparably incorporated with Portland cement. The best of these shingles are built up of several layers of this asbestos-reinforced concrete consolidated into one piece by tremendous hydraulic pressure.

Such shingles never deteriorate. The asbestos used in their manufacture is fibrous rock that has lain unchanged for ages in the Canadian hills from which it is mined. Compared with the centuries that have passed since its formation in Nature's fiery crucible, the few brief years that measure the life of man-made things are as nothing. Portland cement, too, is a rock product and concrete made from it is as permanent as the stone from which the Pyramids are built. Concrete hardens with age, which is the reason why asbestos-



*A modern house with an asbestos shingle roof showing how a very simple dwelling can be made gracious and homelike by the right roof*

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cement shingles, which are a form of concrete, grow stronger from year to year with exposure to the elements.

Roofs of copper-fastened asbestos shingles outlast the buildings they protect. They require no paint nor other preservative. Asbestos shingles cannot rot. Once laid properly, they stay tight and rainproof. They do not split and chip as some shingles do.

Recent developments in the art of manufacturing asbestos shingles have made it possible to produce a shingle tapered in thickness, with butts half an inch through. These shingles, known to architects as "English thatch", are made in random widths and long enough to permit their being laid in irregular broken courses. They come in a variety of soft shades that blend into a tapestried effect that gives the illusion of weathered age.

Such shingles have given the architect a new medium for artistic expression. They cast soft shadow lines that break up the monotone of an expanse of roof. Their bold, rugged outlines betoken strength and character; while in the sheltered valleys of the roof, where the deeper shadows lurk, their velvety softness of tone suggests the hospitality and culture that they shelter and inspire.

This asbestos roof covering is extremely interesting, whether shingle or tile, as it takes the irregularities of the hand-made varieties with style. Some of the finest shingles closely resemble the slate used in Tudor England. But usually it competes in beauty with wooden shingles, gray, red and blue, or in combinations of red and gray, brown and green. These shingles, in combined colors, are most picturesque and prove infinitely durable. And for those who wish to make their roofs a spot of color, the variegated asbestos shingles afford an opportunity to build a roof that will suggest, in its colors, the flowering roofs of European cottages. The better type of colored shingle is practically non-fadable and impervious to wind and rain as well as sun. Mixing certain combinations of these various colors in the laying, produces a roof which harmonizes with the landscape like a forest hillside in autumn —with that same indescribable blending of reds and browns and grays of frost-tinted leaves. And yet, with all its beauty of color and line, this type of roof has been called as everlasting as stone, and equally as fireproof. It grows stronger as it ages regardless of wind and weather.



*The shingle roof is suited to almost every type of house and is especially attractive where casement windows are used and a bit of half-timber construction is seen*



*A detail of an asbestos shingle roof showing the uneven outline of the shingle, the variegated colors and the interesting method employed to lay it on*

We have, of course, vastly more comfortable houses, so far as the home of the average citizen goes, than those of Europe. Let us now try to beautify them, and there is no better way to begin than with the roof. The increased use of color in roofs means that the house, itself, may be kept more simple. There is nothing more beautiful, for instance, than the simple, white stucco houses of the French Riviera, blazing white in the sunshine, with their colored roofs, some red, some purple, some blue, and others with roofs in the most beautiful pastel colors of violet, rose, pink and pale green. Looking down on Nice, for instance, one sees a fairy city, shimmering in the southern sunshine and this effect is due entirely to the colored roofs on the white houses. The hotel Negresco is a white building, with ebony statues in niches, and a colored roof of an exquisite color, a blend of heliotrope, blue and rose. The whole effect of the building, set in its gardens of tropic flowers, is unbelievably lovely and in the clear southern moonlight, it looks like an enchanted palace.

In England and Ireland, especially in the latter country, the flowering roofs of the little thatched cottages are remembered with pleasure by many a traveller who finding himself there during a long stretch of misty weather, longed for a bit of color. Along the road leading into Auburn, the Deserted Village of Goldsmith's poem, are some of the loveliest thatched roofed cottages in the whole of Ireland. The cottages themselves are white, of course; the thatch a gray green. On either side of the road stretch the green Irish meadows, with peaceful cattle grazing. The whole picture composes itself into grays and greens and the only note of color is supplied by the little gardens, with their delphinium and their roses and the flowering thatched roofs. And how welcome that color is! The American home builder, with all the advantages of a great industry at hand, now has an opportunity to have a roof on his cherished house as beautiful as that of any land.

*Photographs Courtesy of the Asbestos Shingle, Slate & Sheathing Co.*

EDITOR'S NOTE: *Practical articles relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "The Charm of Cement for Building and Decorative Work," "Copper, Brass and Bronze in Practical and Decorative Fields," and "Your Investment in a Roof." Others will follow. An article from this series will be broadcast every Wednesday from W R N Y.*



***The English village type of house made picturesque by the use of varied colored shingles***



# PROLOGUE

BUYING jewels from Marcus & Company is but the beginning of a pleasant little drama of business life. Year after year, these jewels return to be cleaned, to be restrung, to be reset. Advice is given on how and where to insure them. In summer they return in hundreds, these sparkling little guests, to be kept and guarded as their distinguished owners sail away. In fact, Marcus & Company seldom lose touch, even through long periods of years, with the jewels that they have sold.

Many such responsibilities are accepted with pleasure and discharged cheerfully. Since its beginning, more than a half-century ago, this firm has extended to its patrons every advantage that integrity and knowledge imply. Not only in such important matters as the selection and valuation of jewels, but in the many lesser commissions that are so irritating when neglected and so appreciated when properly done. The restringing of pearls, the cleaning of jewels, the strengthening of a weakened clasp, the repair of a watch—these are done with speed and precision. And with the courtesy that springs from a sincere desire to be useful to the patrons of this firm.

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## MARCUS & COMPANY

**JEWELERS**

At the corner of 5th Avenue and 45th Street, New York City
and Palm Beach, Florida

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# Tea Drinking and Tea Service

(Continued from page 45)

tiles. Smaller versions of the heavy, hexagonal-topped, pedestal tables of the Italian tradition are suitable for Italian interiors, as are the arcaded models of the second half of the sixteenth century. For French Provençal types of decoration there are the circular, double-decked, low tavern tables. In addition there are the stools of all periods which are reproduced and adapted today in various heights, which make charming stands on which the tea tray may be set. These stools are either of simple lines, or of graceful curved outline; of heavy oak, or of finest mahogany; inlaid, carved, or decorated in color, so that one has but to choose from them the type best suited to the room in which it is to be used.



*A rare tripod mahogony tea table has the fretted gallery, fluted shaft and the ball and claw feet. Courtesy of Stair and Andrew*

Early tea cups were made in imitation of Eastern models in miniature size without handles. As the beverage became more common, the size of the cups was increased, though in the late eighteenth century cups were still made in imitation of the Chinese Famille Rose services but furnished with handles. The first pots were also small, as they were made after Oriental pots. For the tea table today one has the widest latitude of choice in china. Convenience rather dictates that the cups shall



*In this delightful room, a Spanish tea table, laid with beautiful old pottery, is ready for the approaching tea hour. Courtesy of Hampton Shops*

have handles, and good form makes unnecessary the use of cup plates in which our forefathers set their cups while the tea cooled in the saucers. Reproductions of many of the finer chinas are procurable by those who cannot secure the choice originals of Chelsea, Bristol, Worcester and Leeds. If one's room is done in a less delicate manner, all of the quaint and intriguing pottery of Italy,—the Deruta, the Cantagali, the Orvieto wares, —the Spanish pottery which is even more crudely decorative, and the pots and cups from the provincial French factories are at one's disposal.

Few accoutrements of the tea table rank in attractiveness with an old silver service. The first pots assumed either the domed shape of the contemporary chocolate pots, or the small melon shape of Oriental models. Later the oval, fluted pot, chased in classic design, became fashionable. As cream was not used in tea before the eighteenth century, the earlier pots were not accompanied by the cream ewers which later, together with the sugar bowl, hot-water kettle, slop bucket and tray, formed the complete service. In the eighteenth and nineteenth centuries, many accessories of pewter were used by those unable to afford silver or by those who found in the dimmer, greyer sheen of this metal a more exquisite lustre. An amusing advertisement appeared in the Pennsylvania Gazette of March 22, 1733, "To all lovers of decency, neatness and Tea Table decorum. Just arrived from London, all sizes of the best white metal Pewter Tea Pots, likewise Tea Stands, Cream Sauce Pans, Tea Spoons, and other Curiosities, all of which are of the newest fashion and so very neat as not easily to be distinguished from Silver, either by the workmanship or color and will be sold very cheap at retail, at Mr. Stones next door to Mr. Samuel Paro in Front Street, Philadelphia by the Importer."

# Broadway to Date

(Continued from page 46)

epigram, sophistication and revolutionary ideas that a play like "Pygmalion" (the Guild's second offer of the season) can soon be shoved into the mid-McKinley era. And yet the gleam of immortal satire is there, as it is in all of Shaw's best work. Immortal I say —in the sense that Shaw's wit hits at things that will always remain part of our common human nature. It may be that Shaw's work will never grow old. It may be that it is we who are old and battered to numbness by wise-crackers, wits, dissociationists and the current anarchy of intellectual and social ideas. You see, I am somewhat befuddled myself. Howe'er it be, Shaw does not entertain me as he used to, neither does Ibsen. But that's my fault.

The Guild production under the direction of Dudley Digges came very near the high-water mark of perfection. Shaw's thesis in "Pygmalion" seems to be that environment is everything. A flower girl of the streets is Burbanked into a lady with the airs of a duchess, and we see the transformation under our very eyes. All of which I do not believe, but all of which is huge entertainment—which will not bear a second hearing. None of the characters in "Pygmalion" are "real"; they are too vivid and vital to be real. They are group-characters, walking, talking Ideas; all parts of Shaw himself.

Lynn Fontanne as Eliza Doolittle, the flower-girl transformed by a professor of phonetics into a "lady," added another brilliant portrait to her lengthening gallery. Miss "Dulcy" Fontanne was a rare "find." She is eccentric, dramatic, beautiful. Henry Travers as the dustman is the laughing heart of the play. He is the drunken proletariat ruined by respectability—a bit of glorious Shavian philosophy which is unforgettable because of its brilliant insincerity. Helen Westley shocked me—she was all dressed up.

THE PLAY'S THE THING.

'Tis so many years since I saw George Arliss play the title rôle in Molnar's "The Devil"! But I have never forgotten it. It's the kind of play I'd like to write, and that's the only form of "criticism" that is legitimate: the plays and books you wished you had written are good ones; the plays and books you wouldn't want under your name are the bad ones. Any other form of "criticism" is academic pose and stilted gravity to impress the massed and serried half-wits of culture.

Molnar at his best gives my child-like mind several hours of continual and contented purring. It is a perfect wine-coursed meal. Molnar is Europe after midnight, and America not at all. And when it is done by Holbrook Blinn (as fine a director as he is an actor) the *tout ensemble*, as in "The Play's the Thing," is simply calooCalay! Blinn always conveys to me the impression of perfect mastery, conscious adroitness, gusto,—sophisticated intelligence and hard work masked behind infinite ease.

Here is a boy in love with a famous actress. Scene, the Riviera, where anything may happen. In another room through paper-thick walls the boy hears his beloved about to submit to a very, very (yes, *very!*) amorous hour with an ancient actor friend of hers. But Sandor Turai (Holbrook Blinn) convinces the boy that it is all a rehearsal for something he had written for them. He writes the parts and produces the playlet before the eyes of the astonished boy in a very amusing scene in which Reginald Owen, as Almadi the ancient friend, uproariously carries away the honors of the act. But there are so many other bits in this play which are good (produced by the Charles Frohman Company) that I cease except to mention the fine work of Ralph Nairn as a most curious Continental footman. No civilized being should miss this play.

PIRANDELLO

I quite agree with Mr. Arthur Livingston that Luigi Pirandello is one of the most original and profoundest dramatists of the time. One of the many proofs of this is the evident cerebral fatigue he produces in our metropolitan critics. He is metaphysical and fantastic. He sees life as something absurd, the crazy dream in the brain of a grotesque god. And that's what it is to me. Shakespeare, Calderon and Shaw are of about the same opinion. Reality is unreal, and so is illusion. Pirandello is a great dissociator of values. His dialogue is compact, a series of palimpsests, as complicated as the network of life and beings. He demands rigid concentration of the reader and auditor. There is in his plays the logic of the absurd and the unknowable, which is existence viewed from its highest paradoxical summit.

"Naked," produced by Augustin Duncan and his company at the Princess Theatre, drew small but rarely intelligent audiences. The play evolves with deliberate suspense for three acts, and its whole secret is never known. It is only partly told in the last speech of the dying Ersilia. It is the most perfectly worked-out piece of cumulative psychological revelation that I know of in the drama. Like Ersilia, each one of us is born naked and seeks to incarnate ourself in a romantic lie. Ersilia reveals to us all the complicated network, the tragedy and the comedy of the instinct to appear other than we are and the final triumph of raw Reality over the Lie Romantic.

(Continued on page 82)

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# The Art Parade

*(Continued from page 51)*

satirist but the artist as well. A careful scrutiny of the drawings illustrating Wilde's stagy tragedy "Salome" discloses Aubrey poking the most delicate fun at friend Oscar. For example, "The Woman in the Moon," critically celebrated with the misty lines—"She is like a woman rising from the tomb. She is like a dead woman. One might fancy she was looking for dead things"—unmistakably possesses the fleshy features of Mr. Wilde, the writer of the lines. Yet some of Beardsley's humor escapes this sharpness, as the illustration of Dickens' "Pickwick Papers." In fact, when I looked at his "Xmas Eve at Dingley Hall" my first thought was of Cruikshank. But humor was not his note, nor wit alone either. His drawings emanate a certain furtive violence. A sinister threat seems to guide even the most innocent line. His drawing of the curves of certain women evokes the taste of ashes, they are so robbed of human blood. It may be that this is because he was in his drawing a bloodless Congreve who didn't love women. He drew them as he thought they should look, straightening their curves and making them tall and tightening their features. Nevertheless, when he did draw them as they looked, without any of his rectangular amendments, say the illustration of Salome's stomach dance before Herod, not even Rubens would have done better with the curves though he might have given them some of his overabundant flesh.

Constantin Brancusi's art (at the Brummer galleries), on the other hand, is what is called normal. A Roumanian peasant, Brancusi could not be more healthy. Serene, direct, Brancusi cuts chunks of beauty from raw stone and wood as though he were an ancient pagan god possessed of life-giving powers. You can relate him to our boyish civilization by pointing to the fact that his works are as shorn of draped adornments and veiled allurements as our American girls up to ninety.

When Brancusi was asked by the ship news reporters for the inevitable complimentary adjectives about New York's vibrant skyline which was slowly approaching the great liner, the Roumanian sculptor examined it critically and surprised his questioners by remarking: "It is good. I couldn't have done better myself."

What the reporters may not have suspected was that this unexpected comment was not only witty but was also the finest critical summary of Brancusi's sculpture that has been made. There is in Brancusi's sculpture that same hard, inexorable beauty which burnishes the contours of our city's stone and steel sculpture. We do not ask of that sculpture that it look like anything. The cubes of stone and steel that meet topplingly in the sky are stripped bare of sentiment, of traditional and conventional architectural poetry. You do not ask that the Hotel Shelton look like the Parthenon or Mt. McKinley. It is a sculptural child of the 20th Century city. And though all our city architecture is, of course, corrupted by the thin blood of Greece and Rome that the hack architects draw upon and transfuse into its decorative outlines, in the end utility plays the rôle of the sculptor. Almost mechanically, utility creates an answer to the moods of the modern city in the integral forms which do not look like anything else, as is our boast, on this earth. It is Brancusi's contention that woods and marbles and metals have inherently integral sculptural forms not meant for the literal imitation of things, and so he helps nature to realize herself.

Another bright boy of the month was Jules Pascin who, despite the presence of Matisse, Derain and Cezanne, was the star of the exhibition of modern French paintings at the Reinhardt Galleries. This Pascin (who, incidentally, is an American citizen) contributes four brilliant paintings. The "Fifi" a portrait of a young chubby lady of six dressed in brown was my favorite, but so was the older and heavier "Girl in Pink" reclining in one of those feminine positions which invite investigation. Only, perhaps, Renoir could have made that woman's facial expression more complacent. The Cezanne "Mont St. Victoire" was interesting only because it was by Cezanne, and neither Marie Laurencin nor Utrillo disclosed any departures or improvements on their now rather fixed styles. Marie Laurencin's painting seems weaker with each exhibition of her work. Of Matisse it is necessary only to say that in his pink and lavender-gray "Notre Dame" he paints with his inimitable joyous sensibility.

A fine exhibition of the Venetian school, covering the period between the 15th and the 18th Centuries, opened the new galleries of Thomas Agnew and Sons (on East 57th Street). Difficult though it is to discover any new wonders in the works of Veronese, Tintoretto, Tiepolo, Guardi and Titian, it is possible to get excited all over again.

Titian was the outstanding feature of this exhibition with his "Portrait of a Musician." If one had had to report only on his "Christ Bearing the Cross" Titian would have been overshadowed by Veronese's portraits of "Count Porti" and of a boy. For the Titian "Christ" is the work of an old man. Somehow the "Christ" seems rather dry, and the many figures on this large canvas unrelated and colorlessly drawn. But

*(Continued on page 76)*




# Overlapping Curtains for Privacy – Draperies Easily Detachable, Draw Cords Hidden – *Exquisite finishes – greater beauty and greater utility – don't fail to investigate*

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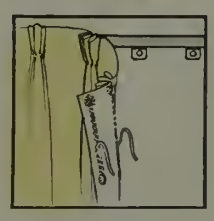
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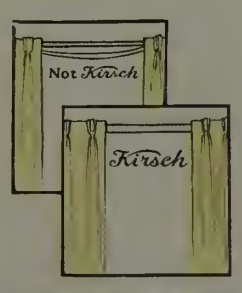
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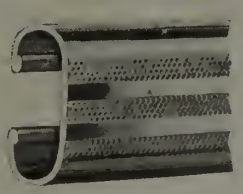
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*Captain Hartley boarding his Willys-Knight Great Six at the New York landing pier.*

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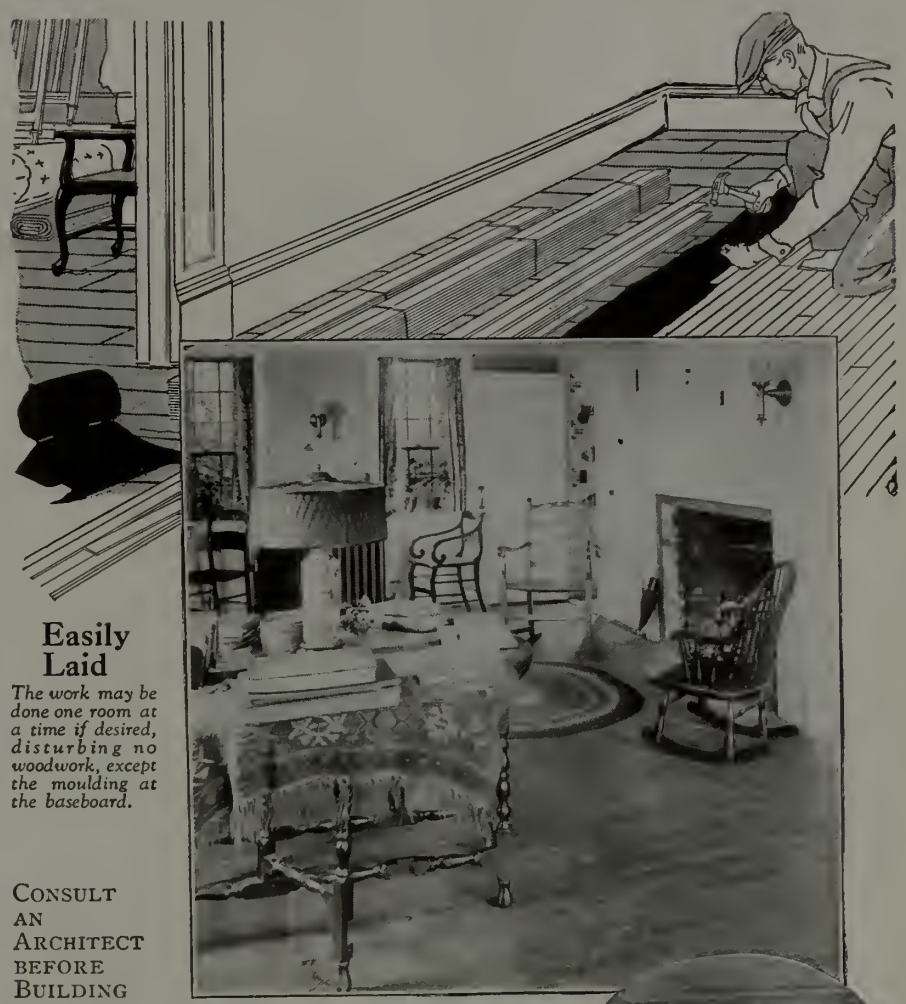
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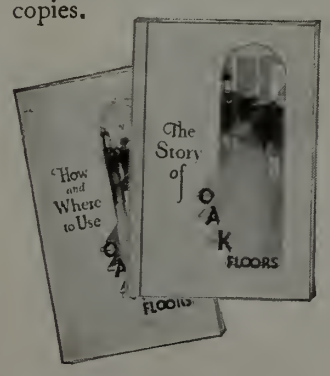
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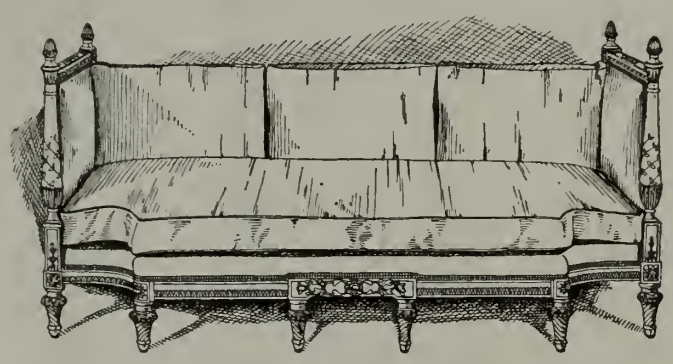


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# Famous Guitrys in New York

*(Continued from page 56)*

only asked to drop off. All that is over now. We have eaten many hares since then. The three *'Psyche'* ballets from the library of our poor dear Jules Lemaitre are now in your library. Your hair which for a moment was virgin gold has now darkened and your nose is very well as it is.

"Sometime after the 21st Feb., 1885, you made your first outing on this earth: a walk of about a hundred yards in the sun on the arms of your nurse. You do not remember it but I, I recall it well. You took me right to the theatre. Not wishing to let you return without me I took you back to the house. Then as it was a fine day you brought me anew to the stage door. I, naturally, accompanied you back again to our house and so four times we made the journey together. When I finally laid you in your cradle you already knew that for you, as for me, there were two things: the house and the theatre and then the road leading to them.

"Look at your portraits—and there are quite a few—since what?, the age of three, and tell me if any one of them does not immediately command the idea of the theatre. There! So for me and since quite a while you are five or six years old, no more. You are at this moment for me the child of that age . . . I see you quite a little child as it has already happened to me one famous evening and I understand nothing at all. With reason too! Thus the blond little man with the spun-gold hair that Maupassant and I carried sleeping in our arms, turn and turn about, along the road that leads to Etretat is he who wrote that great story, that heart-breaking and comic drama: *'Pasteur'*; it is he whose name, on the famous evening of the *'répétition générale,'* I could not say to the excited audience and it was that child that I showed to them with such a proud joy.

"Proud . . . Yes that was the word of which I made use, I don't quite know why, in addressing myself to the vibrating house. I had not prepared a speech and when the moment came to name you I saw again the tiny one of Etretat and the idea of calling you *'Monsieur'* seemed absurd, disagreeable and odious.

"Proud! Have I not heard that word proffered by friendly mouths and voices: 'You were proud of him.' Oh, the little word. And how far it lags behind the first sentiment of what I feel on the subject of what these friends mean . . .

"Each person sees what he can in your plays and loves them for the reasons of which he is capable. Henry Bataille, for instance, who is a poet whom we love and a fine dramatist, said to me the other evening at *'Le Comédien'* which he admires and understands with all the breadth and depth of his mind: 'It's a magnificent play. It's all fine and with delicious comedy and the last act has a penetrating grandeur.' He spoke to me also of *'Je T'Aime,'* telling me that he had gone to see it urged by friends who had vaunted the saucy grace of your comedy to him. 'I saw a very noble play about people who loved each other above everything in the world and who directed their adventure right through to the end, to the final phrase which is a magnificent explosion of poesie.' He charged me to write this to you. It's done!

LUCIEN GUITRY"

It will be interesting to watch the reactions of the American playgoers to Sacha Guitry the actor. Personally I am of the opinion that used as they are to much excellent acting of so many different schools they will discard the rather pompous actor in Guitry for the witty playwright.

No other living European dramatist, Molnár perhaps excepted, writes with such apparent ease, with such graceful facility. His plays give one the impression of having been dashed off between an afternoon and evening performance and the effect is always one of exuberant spontaneity. Paris always awaits a new Guitry play with pleasurable anticipation for it has learned after seeing sixty of them that whatever may be their technical or dramatic shortcomings they are never dull.

Among the plays which M. Guitry is bringing to America is his famous poetic comedy *"Debureau."* The American public will remember the fine production given the Granville Barker translation by David Belasco in 1920. The play in which Guitry and his large company will appear is in many ways different. The original version was produced at the Vaudeville Theatre in Paris in the Spring of 1918. A few days later its success was interrupted and ended by the bombardment of the panic-stricken capital by the hidden Big Berthas.

When the Isola Frères decided to inaugurate their direction of the Théâtre Sarah Bernhardt with *"Debureau"* the tireless author asked leave to rewrite certain parts of it. The reason was that in the years between 1918 and 1926, his wife and chief interpreter, the delicious Yvonne Printemps, had developed her beautiful light soprano voice and had become a proficient enough actress to play the part of an adolescent male with conspicuous success. Taking these two facts into consideration Guitry has rewritten his comedy so that Yvonne Printemps who created the rôle of Marie Duplessis *"la Dame aux Camélias"* can play that part in the first two acts and then transform herself sufficiently to play the part of the young son of Debureau in the last two acts.

There is, however, an added attraction to the new production of

*(Continued on page 80)*




# Banish *the* *Garbage Can Nuisance forever*

OTHERWISE, they like their new home! Certainly, you don't want to make this a picture of your own back yard!

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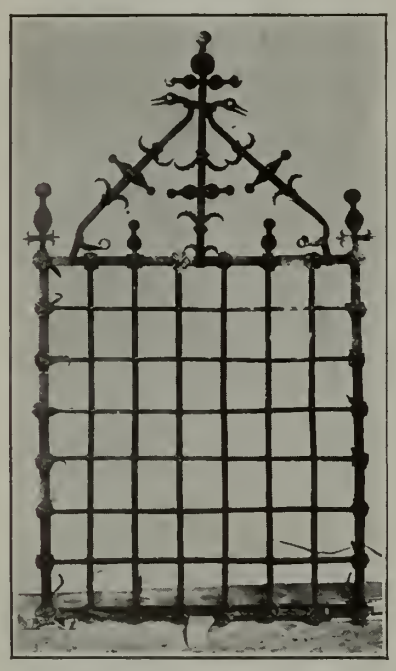


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# The Art Parade

*(Continued from page 72)*

Titian's dark musician is, while not one of his great works, a brilliant passage of painting.

An extremely interesting group of those unique works of the Han, Wei, T'ang and Sung dynasties, recently found in China by Dr. Frederick Perzinsky, were shown for the first time in this country at the Parish-Watson Galleries. One of the most extraordinary units of this group was a Sung vase of porcelainous ware, of a tea-dust green glaze of even and soft texture. This ware, which is known as Ju-Yao is extremely precious not only because of its simple beauty but because it is one of those missing links in the grand evolutionary line of Chinese pottery. Another Sung work was a small plate; the quality of its creamy whiteness is indescribable.

There was a superb exhibition of original drawings by Thomas Rowlandson, at the Ackermann Galleries. In this collection the Rowlandson whose Rabelaisian humors and distempers could make blue noses bluer was not present so much as the artist who made the prosaic phases of life in the 18th Century so fascinating, and its fascinating phases contagious. His genius for satire and caricature and just boyish good spirits lurks in the sketches of the "Interior of a French Barrack" and "Gallery of the Opera," and his grim humor sharpens "The Debtors' Collecting Box" with the hideously anguished faces of the prisoners staring through the prison bars while gay ladies drop coins in a box as they pass.

Each exhibition of John Sloan's etchings at the Kraushaar Galleries enforces one's suspicion that these linear fruits of his passionately intimate absorption in the lives about him will inspire our next younger generation to relate him to our time in much the same way that we now relate Rowlandson and John Leech to theirs. Sloan is topical in the sense that he is alive to the intimate details of the life about him every moment of the day. It is curious, for example, to find among his etchings sketches of the two American pioneers of the world of dancing, though the pioneer of the younger Angna Enters comes twenty years later than Isadora Duncan's. Though the dancing of these two great dancers is absolutely unlike, Sloan invests them both with that curious vibrance which is born of our New World's dance of life.

Two Renoir paintings of young girls, and a Goya canvas which celebrates the composure of a dignified young person, were the aesthetic high spots of the "Childhood in Art" exhibition at the Knoedler Galleries. Of course, there was the high-priced art of that Sir Thomas Lawrence, one of whose paintings only lately fetched some $350,000 in London town, and of Thomas Gainsborough, Sir Joshua Reynolds, George Romney, John Sargent, Sir Henry Raeburn, John Hoppner and James McNeill Whistler, but the knockout blows were administered by Renoir and Goya. Curiously enough, neither the Goya nor the Renoirs were superlative examples. But somehow the absolute assurance of Goya is emanated through the small uniformed boy, who was the nephew of a General and page to Joseph Bonaparte, King of Spain, (and knew it) proudly standing with an open book in his outstretched hand. To turn from this painting to the girl "Pinning her Hat" and the one of the little girl ("Jeune Fille Blonde Cousant") by Renoir is to realize the enormous gamut of Renoir's creative health. Other artists represented in this exhibition were Mary Cassatt, the amusing "Student" by Corot, John Downman, a sweet Greuze baby, a young girl by Paulus Morselse, and Sir Martin Shee, P.R.A.

It would be rather belated to recite the merits of Chardin at this time and so it is enough to say that the score of his paintings, mostly still lifes, shown at the Wildenstein Galleries, disclosed that minor master's style of realism and his gift of simplification perfectly. If you want to see game, say dead hares, pears, apples, grapes and cherries noted with technical fidelity, Chardin is your man. This 18th Century painter knew his craft, and though he was not a world-beater, put down his observations with simplicity.

His sylphs and nymphs at play, Summer, Autumn and Winter, in Central Park and in other rustic spots, inspired several critics to herald Louis Elshemius, when his paintings were exhibited at the Valentine Dudensing Galleries, as a genius. I am not one of them. But I do not object if Mr. Elshemius does not seem to mind that his sylphs are a little stiff and without grace. The only conclusion one can draw is that he likes them that way. The painting of them seems to be almost incidental. There is a certain interest in "The Flying Dutchman" and a "Street in Como." The only virtue, many will find it vicious, of Mr. Elshemius' painting is an unbelievable naïveté. Certainly no one paints like Mr. Elshemius.

Baroness Maydell's silhouettes, at the Ferargil Galleries, are snippings of the characteristic aspects of a variety of social and public personages. Curiously enough, it is not with the rather stilted outlines of Mrs. Calvin Coolidge that Baroness Maydell is most successful, but rather with the active mannerisms of Ethel Leginska, the pianist, as an orchestral conductor, of William Furtwangler, conductor of the Philharmonic, and of the figures in the "Family Orchestra."

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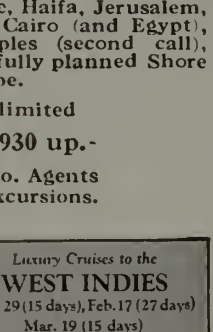
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# The Return of the Spanish Hacienda

*(Continued from page 41)*

into a cobbled court, guarded in true Spanish style by the lodge keeper's apartment.

This court, which is open to the view on two sides, is centered with a low fountain of hand-made Mexican tile. Beds of rare cacti, paradise plant and other exotics, set in tile bordered plots, convey an especially engaging atmosphere of semi-tropical charm.

Entering the house finds one in a great hall—clear storied to the blue painted rafters. Directly in front of one is a wide flung arch of heavy masonry, beyond which opens the living room. A feature of the house is the large pipe organ, the Spanish console of which is in a small adjoining room. This arch serves a double purpose—that of an entrance to the living room and, by the use of a heavy plaster grill on the living room side, as an outlet for the organ pipes which are chambered in a room below.

Radiating from the main and upper walls to all parts of the house are long, narrow corridors, wood beamed, white walled and tile floored, and cool and restfully dim of a hot California mid-day.

There the similarity to the conventional Castilian interior ends, for, to one who associates Spanish houses with austere and sombre rooms, there will obviously be something "wrong with the picture." The Spanish atmosphere is apparent, but so also is a flood of California sunshine.

In every room are windows of generous, sometimes massive, proportions. In his desire to reflect in his interiors the wealth of warmth and color without, Mr. Neff has been ably assisted by the decorative scheme. The same boldly balanced tonal scale used in the interior furnishings of each room has been adopted for the outside planting, and only the modification of light differentiates the hangings, rugs and furniture coverings from the huge beds of California annuals that surround the courts and patios.

This contributes greatly to the intimacy and charm that is so evident even in rooms that are actually of great size and completely eradicates the charge of "mustiness" that can be rightfully held against the average house of true Spanish type.

No attempt has been made to adhere strictly to furniture of Spanish design, but the proper atmosphere has been maintained admirably through the colorings of the different rooms. An earnest effort has been made to exclude any of the "museum" atmosphere, and the result has proved an eloquent denial of the erroneous impression that when Spanish design enters, comfort and cheerfulness depart.


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AROUND THE WORLD · MEDITERRANEAN · NORWAY

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# American Homes in Colonial Style

*(Continued from page 70)*

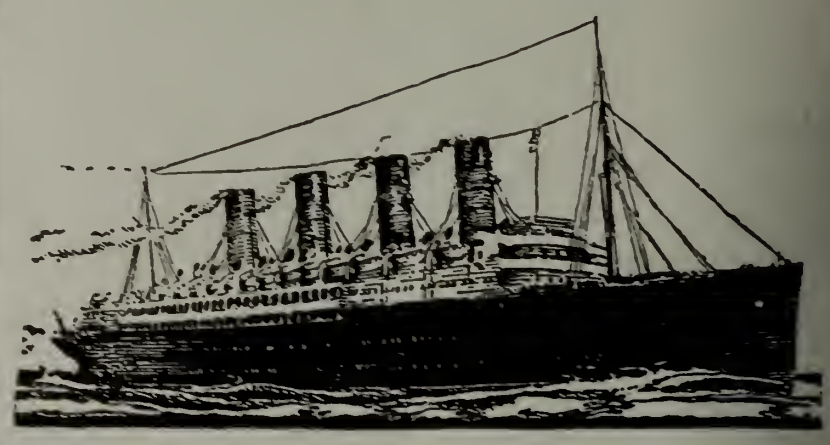
The banisters of the stairs as well as the newel at their foot might be beautifully carved and painted white; more ornament might be placed at the outside ends of the steps, and there would be no doubt a rail of mahogany to afford a rich contrast to the white of the rest of the woodwork.

Rooms into which one would enter from the hall would probably be found to be square or nearly so, of fair sizes, and perhaps nine or ten feet in height. The fireplace sides or ends would be paneled perhaps in wood, the paneling being often of a very refined pattern of excellent scale, and painted white: the other sides of a room would generally be plastered. Like builders everywhere and in all ages, the builder of this house has probably devoted his utmost skill upon the mantels or chimneypieces, and their scale and general excellence probably suggests that he was not wholly ignorant of the "books of patterns" which many architects and builders had been publishing in England and which were being eagerly welcomed and studied in America at this time.

Inspiration from the same sources might account for the delicacy and general excellence of the rest of the woodwork,—architraves of doors and windows; in fact above the more important doors there might have been attempted some modest form of pediment. Windows are probably in fairly deep reveals, for even if the house were built of wood, no builder in 1750 would have thought of constructing walls as thin as is done today. The windows are no doubt fitted with inside shutters made to fold back into the jambs, the shutters as well as the doors paneled in a design which is in agreement with that of the paneling at the fireplace end of the room. There would be a plain plaster ceiling and a delicate cornice, as in the hall where the ceiling and the walls join,—and, finally, the walls excepting the paneled fireplace end might be papered, which would of course give the richness and variety which it is the function of wallpaper to supply. Rooms of the upper floor of this house would no doubt be of the same areas as those below, but with ceilings slightly lower, and the mantels and other woodwork would be of a simpler type. The floors throughout would be of narrow boards.

Were the house built in Virginia, the entire building and everything about it might have been upon a larger and much more generous scale. Brick would probably have been the material used, the rooms would have been larger and more lofty, and the woodwork would no doubt have been much more elaborate,—though possibly not as ex-

*(Continued on page 80)*

## Trans-Oceanic Sailings for January

*EASTBOUND FROM NEW YORK*

| Date | Day | Steamer | Destination Via |
|---|---|---|---|
| Jan. 1 | Sat. | Minnewaska | LONDON: Cherbourg |
| " 1 | " | Majestic | SOUTHAMPTON: Cherbourg |
| " 5 | Wed. | Adriatic | Mediterranean Cruise |
| " 5 | " | Conte Biancamano | Special Winter Voyage |
| " 5 | " | Republic | BREMEN: Plymouth, Cherbourg |
| " 6 | Thur. | Hamburg | HAMBURG: Cherbourg, Southampton |
| " 6 | " | Resolute | Round the World Cruise |
| " 6 | " | De Grasse | HAVRE: direct |
| " 7 | Fri. | Martha Wash'gton | TRIESTE: Boston, Azores, Lisbon, Naples, Patras, Ragusa |
| " 8 | Sat. | Berengaria | SOUTHAMPTON: Cherbourg |
| " 8 | " | La Bourdonnais | BORDEAUX: Vigo |
| " 8 | " | Duilio | Special Winter Voyage |
| " 8 | " | Stockholm | GOTHENBURG: direct |
| " 8 | " | France | HAVRE: Plymouth |
| " 8 | " | Bremen | BREMEN: Cobh, Plymouth, Cherbourg |
| " 11 | Tues. | Edison | PIRAEUS: Boston, Patras |
| " 12 | Wed. | Pres. Harding | BREMEN: Cobh, Plymouth, Cherbourg |
| " 13 | Thur. | Westphalia | HAMBURG: Boston, Cobh |
| " 15 | Sat. | Lapland | Mediterranean Cruise |
| " 15 | " | Colombo | Special Winter Voyage |
| " 15 | " | Paris | HAVRE: Plymouth |
| " 20 | Thur. | Albert Ballin | HAMBURG: Cherbourg, Southampton |
| " 22 | Sat. | Homeric | Mediterranean Cruise |
| " 22 | " | Stuttgart | BREMEN: Plymouth, Cherbourg |
| " 25 | Tues. | Presidente Wilson | Mediterranean Cruise via Boston |
| " 26 | Wed. | Scythia | Mediterranean Cruise |
| " 27 | Thur. | Thuringia | HAMBURG: Boston, Cobh |
| " 27 | " | Rochambeau | HAVRE: direct |
| " 29 | Sat. | Majestic | SOUTHAMPTON: Cherbourg |
| " 29 | " | Roma | Special Winter Voyage |
| " 29 | " | France | HAVRE: Plymouth |
| " 29 | " | Muenchen | BREMEN: Cobh, Plymouth, Cherbourg |

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# Sideboard for Every Kind of Dining Room

*(Continued from page 53)*

accompanied by fretted brackets which appear at the point where the leg joins the table.

With the tendency of modern times to plainer furniture and the dislike for unnecessary ornament on dining room furniture, the decorative applications to sideboards have become very delicate and we realize that in the beautiful grain of a wood there is more charm than is attained by an undue amount of carving. That lack of attractive styles which was so marked during the last century has caused us to revive the designs of the greatest era in the history of mobiliary furniture and which is exemplified by the cabinet-makers of the eighteenth century. The desire for better furniture which has found expression in America during the past decades has developed the art of the modern native craftsman and caused him to give considerably more attention to aesthetic details as well as to constructive work. And while many curious contrivances have masqueraded under the name of sideboard, they have only represented a passing vogue. They have been replaced later by those pieces the charm of which largely emanates from the simplicity of line which is the hall mark of the earlier furniture, which has retained its vogue during the past century, or more.



*The influence of Hepplewhite is to be seen in the American sideboard of the late 18th Century. Courtesy of the Metropolitan Museum of Art*

# American Homes in Colonial Style

*(Continued from page 78)*

cellent in execution.

Many volumes have been and might be written on the Colonial styles so that further detailed description is not within the range of this article. It is very interesting, however, to realize that the home-builder today will find accessible in stock patterns of authentic Colonial precedent all of the necessary millwork, hardware, lighting fixtures, wall papers, mantels and other architectural details and accessories to complete a representative Colonial house without excessive costs. These are economical types of dwellings from the viewpoints of construction, equipment and decoration and they will probably always hold a high position in public favor.

EDITOR'S NOTE: *This is the sixth of a series of articles presenting an analysis of each of the important architectural periods from which the designs of many fine homes of America are now being adapted. In each article may be found an informal discussion of the consistent elements of exterior and interior design, of building materials appropriate to the period presented and of fittings and furnishings which carry the architectural period into the realm of interior decoration. Magazines containing this series of articles complete may be had by application to the Circulation Department of Arts & Decoration.*

# Famous Guitrys in New York

*(Continued from page 75)*

*"Debureau":* the music of Andre Messager. This first-rank French musician has composed some preludes, the setting for the song, and incidental music that subtly underlines certain high spots of the narrative. Americans who remember Messager's visit to this country as the conductor of the Orchestra of the Paris Conservatoire and who loved his music for Tarkington's *"Monsieur Beaucaire"* will be glad to applaud his particularly sparkling contribution to the rewritten *"Debureau."*

It is to be hoped that Guitry will include in his repertoire of plays to be given in New York his great success *"L'Amour Masqué"* for which Messager also composed some of his most characteristic music.

But whatever plays or operettas he decides to do during his first American season all the interest will surely center on their greatest success: *"Mozart."*

So far this season France seems to be superceding Russia in the fickle heart of the New York public.

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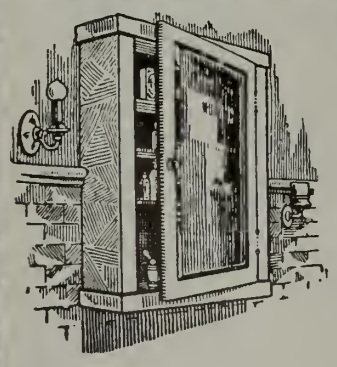


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# Broadway to Date

*(Continued from page 68)*

Augustin Duncan gave a splendid portrayal of Ludovico Nota, a novelist who sees all life in terms of fiction. The Ersilia Drei of Marguerite Risser was vivid, vital and enigmatic, a great study of a trapped soul. The other characters did well under the intelligent direction of Mr. Duncan.

Pirandello will never be popular. He is a tremendous comedian, a satanic ironist, a cosmic *farceur*. If he bores the public and the critics (and they are one, make no mistake), it is because he sees so closely, and they see not at all.

THE SQUALL

Jean Bart, who wrote "The Squall," had evidently been reading Nietzsche. In speaking of women, the dear old German saint said dryly, "Give them the lash!" Of course, Nietzsche never could have harmed a mosquito even if it had chewed off his eyelashes. Nubi, the female sheik of gypsies, blows into the play followed by a colossal gypsy cracking a lash and she goes out being lashed and dragged by the hair after she had vamped all the men on the premises. And we all stamped and whistled our approval just as we did at Harry Miner's thirty years ago.

Nietzsche also said, "Beware of pity." Jean Bart says "O. K." to that also. This Spanish family, sitting so pretty, smug and unsophisticated, took Nubi in out of pity during a squall. And their pity brought them all to evil ways, except Dolores Mendez, the mother and wife, played by Blanche Yurka with superb pathos and beauty. Blanche Yurka is a consummate artist. She attains the tragic pitch with a minimum of noise and muscle. She moves and carries her audience with slight gestures, with finely nuanced voice-shadings. She infuses into Dolores Mendez that rare thing on the stage—soul.

The play itself is sheer melodrama. What a theme for a Molnár! For Nubi, the vamp, created men and women out of mere vegetative manikins—she made of the boy a man and gave them all a taste of Life. Romney Brent's bit as Finito, a shy, sex-curious boy, and Ida Mulle as Doña Pacha, his mother with a moustache, were, with Blanche Yurka's acting, the whole evening. But what a comedy it would have made!

THE LITTLE CLAY CART

I have been looking forward to the Neighborhood Playhouse's revival of "The Little Clay Cart," as I had never seen it. Having seen it, I have one more aesthetic tickle to record. Its humor, its moral code, its whole conception of life is so foreign to our everyday reactions that I felt that this delicious play had been translated from another planet or else I had gone to sleep and had dreamed it. The divinization of the courtesan

*(Continued on page 84)*

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## Broadway to Date

*(Continued from page 82)*

and the naïveté with which marital infidelity and other human peccadillos are accepted make this thousand-year-old fantasy one of the oddities of the stage and literature. There is a deep breath of the eternal in it, and by the eternal I mean human nature as conceived by the Biological Aesthete of life, not by moralists. Marvellously well done in every particular by the company and directed by Agnes Morgan and Irene Lewisohn. Marc Loebell as the lisping villain gave the most artistic and haunting portrayal of sheer sadistic degeneracy that I have ever seen on the stage.

THIS WAS A MAN

Noel Coward always comes just near doing the brilliant Continental thing, but never does it. His dialogues are laboriously brilliant and suffocatingly sophisticated. In his plots you can hear the machinery working and the Molnár and French comedy *motifs* tuning up. "This Was a Man" is dreary in many spots, tricky in situation and amusing in a few scenes. It concerns the seduction of a man who started to "uplift" an erring wife (as we used to say in the dear old daguerreotype era). Coward conceives, evolves or otherwise materializes a good core-idea and then runs all round it with epigrams and paradoxes which have become stale to my ears. I simply can't listen to this machine-made sophistication any more. Even the gallery yawns. As for Francine Larrimore, she is not in my feminine Hall of Fame this year.

MOZART

This is the most exquisitely ridiculous play I have seen in many seat-warmings. It is exquisite in its Watteau-like atmosphere (I wish we critics would stop using that cliché; but we simply can't find another to fit—help us out, please!), and that's all. Irene Bordoni as Mozart, singing a little song off and on, is quite, quite risible. What Sacha Guitry and Yvonne Printemps will (or have) done with it, I do not know. But this performance at the Music Box is just blah-blah. If Mozart could have seen it!


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A delightful interior showing trimmings created by Edward Maag, Inc. for Art in Trades Club Exhibition—Schmeig, Hungate and Kotzian.



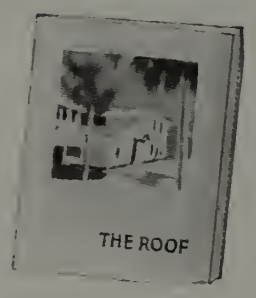
*Residence of Mr. E. F. Warner, East Hampton, Long Island, N. Y. Robert Tappan, Forest Hills, Long Island, N. Y., Architect. Roofed with* IMPERIAL *Mission Tiles.*

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# Equipment for the Modern Home

**Practical conveniences for home comfort will be illustrated in this department monthly with valuable information for home builder and home owner. The cellar is our topic this month**

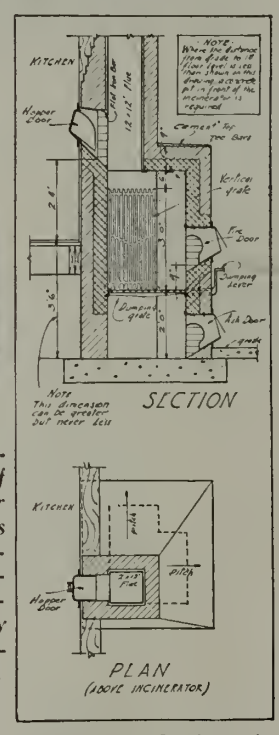
IT may seem, on first thought, a bit fantastic to hear of the cellar of a house, once dark and dusty, being converted into a billiard room, or a play room for the children on wet days. But on looking into the reasons for this metamorphosis, we find that modern household machinery is directly responsible. The cellar has come into its own at last.

HOUSE HEATERS

The new type of heat machine contributes most, perhaps, to the



*Left — The incinerator, with its hopper door in the kitchen wall, saves your maid time and energy in the disposal of waste. Courtesy of Kerner Incinerator Co.*




*Right — Sectional plan of the incinerator which shows clearly its simple and efficient construction. Courtesy of Kerner Incinerator Co.*

improved appearance and cleanliness of the cellar. The old time furnace exuded ashes with even more enthusiasm than it consumed fuel. With the awakened sense of beauty which has swept over the nation in the last few years, a demand arose not only for a better heating system, but one that was better looking. The result is that the modern heating machine is not only the last word in efficiency, but it is attractive in appearance, clean in operation, and decidedly economical. The most improved boiler we know of looks not like a boiler at all, but like a safe. The exterior is sheet steel, finished with a bright green enamel, baked on at a high temperature. The doors and plate work are gray enamel. To secure more or less heat, the turn of a handle is all that is required. Certainly, it is a tremendous improvement over the days when the weights were to be shifted, chains adjusted, and dampers fixed—a boon, indeed, to those who have the job of caring for the boiler.

HEAT CONTROL

If you would have a super-heating machine, there is a cunning device which takes the responsibility of seeing that the heat of the house remains even. When mere man cares for a boiler, occasionally he forgets. The result is that the thermometer jumps several points past 70 degrees, and everyone rushes around throwing up windows. Or perhaps the next time a thought is given to the fire, it is nearly out. But when the regulator is given the responsibility, no such incidents occur. It is only necessary to set the indicator, and wind the clock which is part of the mechanism. The regulator consists of a thermostat placed on the wall of the living room; and a limiting thermostat placed on the boiler or furnace, to limit and guard against dangerous and excessive temperatures or pressures. These thermostats are wired in dual control; and connected by means of a concealed electric cable to a motor located in the basement. This motor performs the work of operating drafts, dampers, checks, valves or other regulating parts of your heating plant. You set the indicator at the degree of temperature you want in your rooms. If the weather becomes colder and more heat is required to maintain

*(Continued on page 90)*



*The modern boiler, clean in operation, attractive and economical, is the last word in efficiency. Courtesy of American Radiator Company*




*Right — The flue in the incinerator serves as a fallway for waste and also as the chimney for the passage of smoke during burning. Courtesy of Kerner Incinerator Co.*

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2. *The right placing.*
   The character of the house and grounds is again the fundamental factor in the creation of a garden that is a perfect setting for the house, joining and blending with it to form an ideal home.
3. *The right quality.*
   All the planning and all the care and cultivation in the world will come to naught if the flower and shrubs and trees you plant wither and die, or remain poor and scrubby. If any of these three factors is of most importance, it is this one of quality.

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One of the most truly superb homes in the United States is the residence of Mr. and Mrs. Sidney A. Mitchell, at Brookville, Long Island. A beautifully illustrated article describing this home will be in the February issue of Arts & Decoration.

Another American home of magnificence is that of Mrs. W. Storrs Wells, at Newport. This house will also be described in a finely illustrated article in the next issue.

There will be several articles about smaller houses than these.



### HOUSEHOLD LINENS AND LACES

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### Antique Rugs

One of the most valuable articles on antique rugs we have ever seen will be in the next issue, with photographs of the most wonderful rugs in the greatest collections in the country.

### Hanging Pictures on Wood-Panelled Walls

How it should be done is described in a well illustrated article in the February issue.

### Equipment of the Ultra-Modern Kitchen

A most interesting article in the next issue will describe the way in which the kitchen can be made not only scientifically efficient but a room of actual attractiveness and comfort.

### The Decorative Qualities Of Plate Glass

The important new decorative and utilitarian uses for plate glass in the beautifully furnished home is told in a most interesting article in the February number.

**These and a number of other articles of unusual interest and value, will be in the next number of**

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# Equipment for the Modern Home

*(Continued from page 86)*

the desired temperature, the sensitive thermostats actuate the motor to advance the fire. If it becomes warmer and less heat is required, the thermostat checks the fire.

One other factor which has contributed to making the cellar clean and comfortable is the increasing use of oil burners. These may be installed in any furnace heating plant. Once installed, the head of the house need do nothing but set the thermostat at the degree of heat he wishes, and ask the oil man to fill the tank at necessary intervals. The cellar is clean and uncluttered, and provides a suitable place, for instance, for laundry apparatus.

LAUNDRY EQUIPMENT

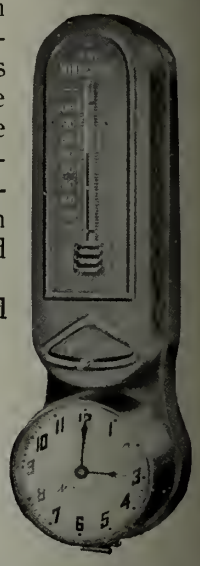
Here may be installed the modern washing machine, dryer and ironer, which have done so much to lighten household work in this country. Into the electrically driven washing machine, which is connected with the hot and cold water supply and sewer drain, the clothes may be "put to soak," well soaped, at night. In the morning that water is run off, and clean hot water let in for washing. Twenty to thirty minutes will thoroughly wash an ordinary number of clothes. The wash water is drained out, and the clothes rinsed in fresh water, in the washer, without any labor in handling the clothes. The rinsed clothes are then put through the mechanical wringer, into bluing water, and into the laundry tray. From there they go into the dryer, which will dry them in from thirty to forty-five minutes. This dryer is heated with the waste heat from the heating plant. Fresh air taken in constantly at the floor is circulated within the dryer, and by connection to the chimney flue a constant draft is created, carrying off the moisture rapidly.

The ironer is an ingenious device. It is stationary, the garments being moved against it by pressure, on a revolving padded table. The ironer takes all flat work up to 2¼ yards in width, any length, and the finest of drawn work, laces, etc., can be ironed perfectly with it. It can be heated with gas or gasoline. In addition to flat work, it will iron such pieces as children's rompers, pajamas, night dresses, kitchen aprons, and plain top petticoats, the ruffles of which can be ironed by hand.

GARBAGE AND WASTE INCINERATOR

The cellar offers one more boon to the particular housekeeper in the chimney-fed incinerator, which banishes the garbage can and rubbish pile nuisances.

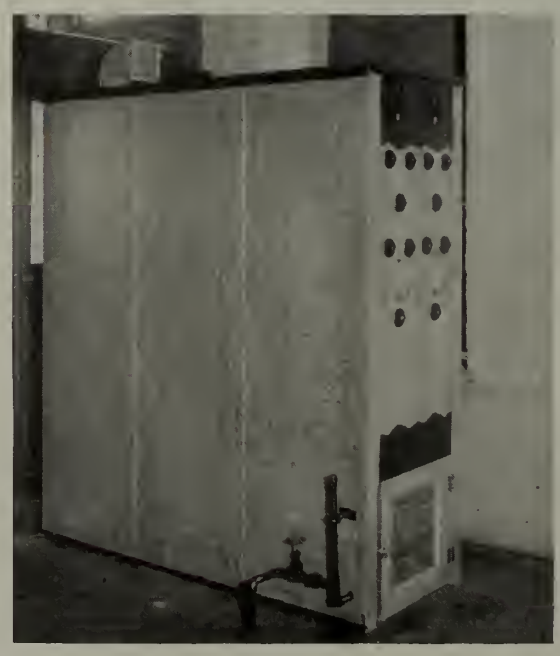
It is not only garbage cans and their attendant evils that present a problem in many homes. The rubbish and trash pile in the cellar receives its offerings every day and these accumulations are often a fertile breeding ground for disease germs, and an ever present fire and health hazard.



*The thermostat is an ingenious device which regulates the heat of the house according to the temperature outdoors. Courtesy of Minneapolis Heat Regulator Co.*

The chimney-fed incinerator handles *all household waste*—garbage, sweepings, waste paper, magazines, tin cans, broken bottles and everything that is no longer wanted. It consists of a brick chamber located in the basement, into which is built a special arrangement of grates with a by-pass flue to provide proper draft control for complete and odorless combustion of garbage and waste. A receiving hopper door is placed in the chimney flue in or near the kitchen for depositing the garbage and waste, which falls to the brick incinerator chamber in the basement, which is lighted at intervals (a match does it) and the whole mass burns without further attention. Tin cans, bottles and other non-combustibles are flame-sterilized for removal with ashes.

The chimney-fed incinerator promotes clean, sanitary conditions in the cellar, and around the home. It lightens the work of the housewife and makes the disposal of garbage and waste one of the simplest and easiest tasks of the housewife. It is economy to build the incinerator when the foundations of the house are put in.



*The improved laundry dryer, heated with waste heat from the boiler, dries clothes in from thirty to forty-five minutes. Courtesy of Domestic Laundry Equipment Corporation*

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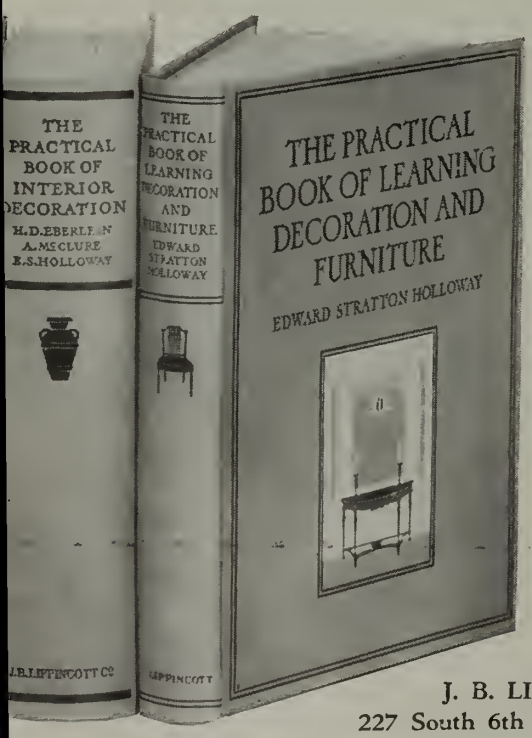
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The course is as interesting and enjoyable as any novel ever written. Prepared and conducted by some of the most distinguished of living architects and decorators, it covers the entire field and gives thorough knowledge of all essential principles and facts. The information is all so clearly and concisely set forth that each lesson is a new pleasure, not a task. We have scores of letters from subscribers stating that they find the course absolutely fascinating.

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The entire course is covered in only 24 lessons. A lesson will be mailed to you every two weeks; and, also, corrections and remarks on examination papers previously sent by you. A half-hour a day of thoughtful reading will suffice to master a lesson in 10 days.

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**LESSON II.** Walls.
**LESSON III.** Windows and Their Treatment.
**LESSON IV.** Ceilings, Floors and Floor Coverings.
**LESSON V.** Lights and Lighting Fixtures.
**LESSON VI.** Color and Color Schemes.
**LESSON VII.** Choice and Arrangement of Furniture.
**LESSON VIII.** Decorative Textiles and Hangings.
**LESSON IX.** Choosing, Framing and Hanging Pictures.
**LESSON X.** Painted Furniture and Its Uses.
**LESSON XI.** Furnishing the Apartment.
**LESSON XII.** Historical Backgrounds.
**LESSON XIII.** The Historical Background of Style.
**LESSON XIV.** The Renaissance Style of Furniture.
**LESSON XV.** The Baroque Style in Furniture.
**LESSON XVI.** The Rococo Style in Furniture.
**LESSON XVII.** The Neo-Classic Style in Furniture.
**LESSON XVIII.** Jacobean and Restoration Furniture in England.
**LESSON XIX.** William and Mary, Queen Anne and Early Georgian Styles in Furniture.
**LESSON XX.** The Age of Chippendale in England.
**LESSON XXI.** The Adam Period in England and America.
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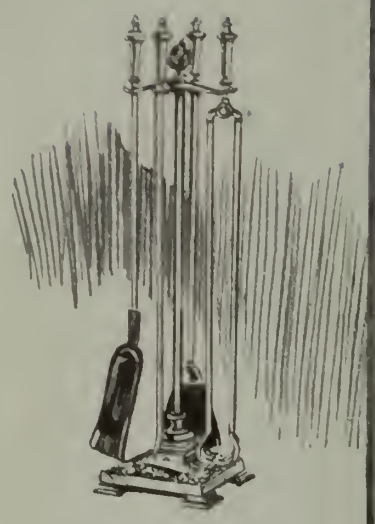
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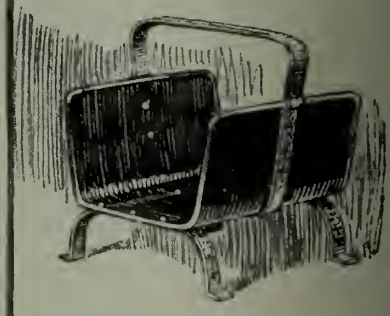
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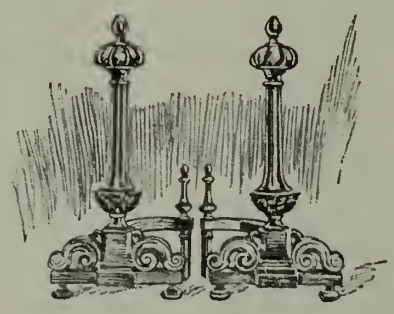


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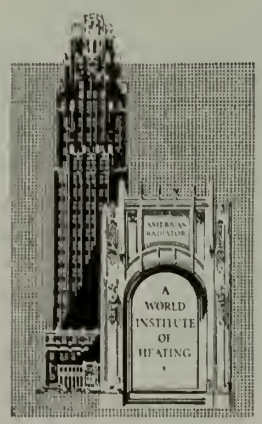
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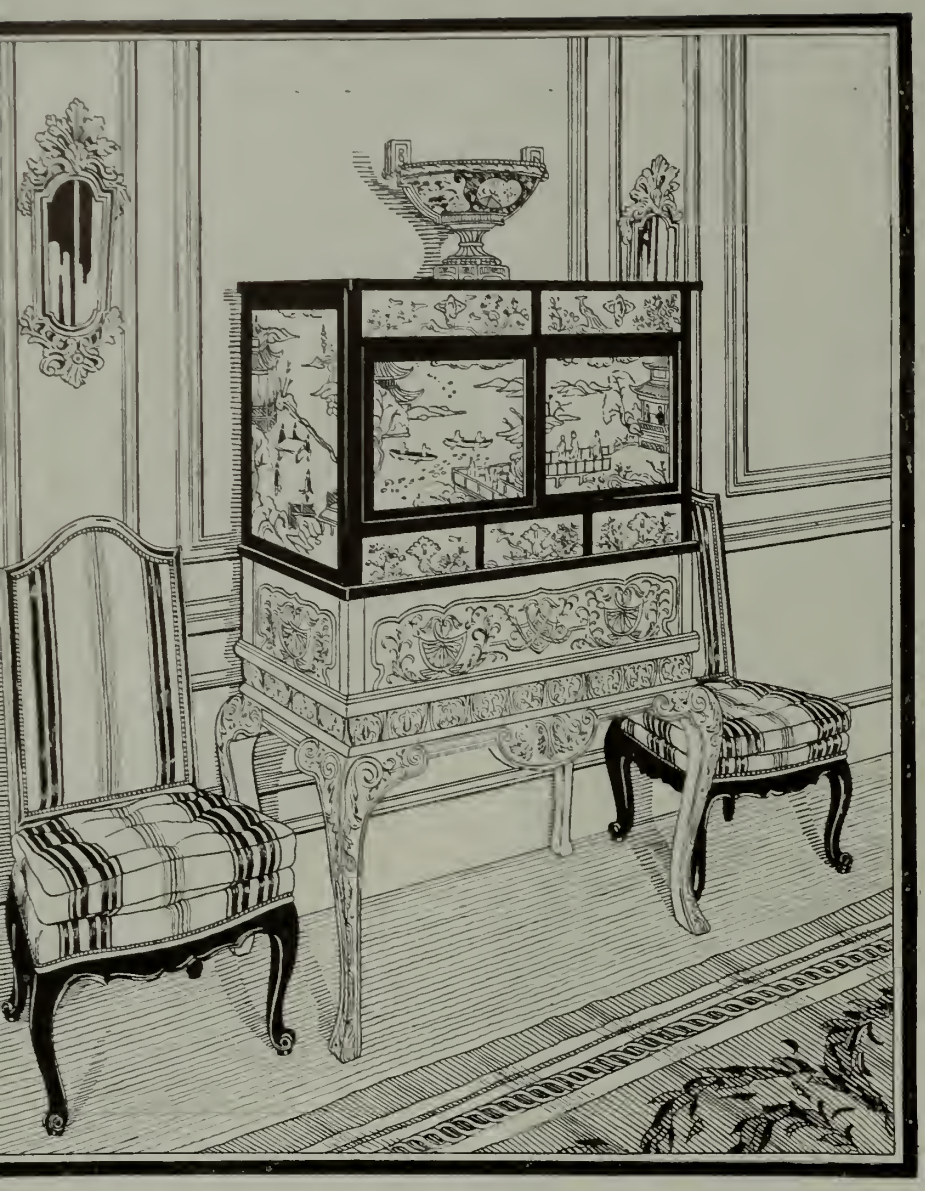
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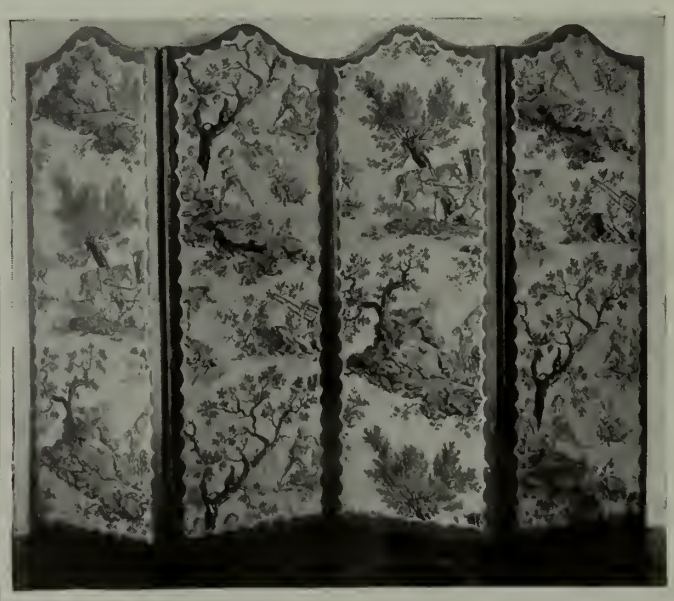


*Decorative yellow and green glass plant and bowl, 20" high, made by Sala in imitation of old Spanish glass. Directoire lamp with antique green finish and metal shade. Height 20". Italian porcelain 6" figure, intended for lamp base and verde bronze 11½" figure. Courtesy of the Khouri Studio*

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Included in these, are distinctive modern French bronzes, Capo di Monte plaques and boxes, ivory figurines, beautiful French clocks and candelabra and, in lighting fixtures, bronze and onyx floor lamps and those for table use with bases of alabaster, decorated bronze and dainty porcelain figures, such as those illustrated. There are others in Sèvres, also reproductions of Wedgwood, original and exclusive designs in Bohemian glass and German and Italian porcelains. The Sala glass flowering plant is one of the newest productions of the French ateliers. In the collection of pottery are Italian, Spanish, Greek, Palestine, Czecho-Slovakian, French and German vases and bowls that lend themselves especially well as lamp bases. Occasional tables, ornamental cabinets and commodes are also to be had.

In the beautifying of closets, bathrooms, pantries and nurseries, Mrs. George Herzog has made a study of the many dainty touches that add so much to the effect and yet are consistently practical for actual use. In her nursery decorations, for instance, she has applied cut-out numerals to the panels of the closet doors and with them associated a painted figure of a child or a clown in the design. Roman numerals, which familiarize the child with the clock face, are also used and, in another panel, a familiar nursery rhyme.



*Nursery screen, 39½" high, covered in rose toile with design painted in contrasting colors. Rose painted border banded in blue. Courtesy of Mrs. George Herzog*

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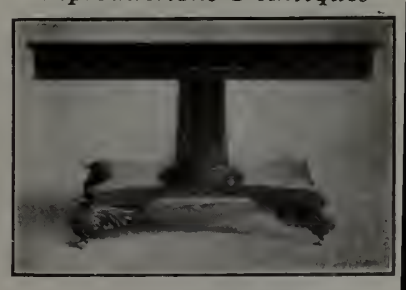
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# DECORATIONS *of* DISTINCTION

materials. Somewhat more practical are the edgings of scalloped dotted Swiss trimmed with colored rick-rack, or chintz edged with a solid color. Pantry edgings are of scalloped plain or figured oilcloth, gingham, or calico bound with plain linen.

For the dress closet, hangers concealed in a triangular satin sacheted pad emit a delightful fragrance. Metal shoe racks are also pleasantly disguised when painted blue with tiny pink buds. The dust proof dress covers in pink or blue Argentine cloth, made familiar as dust coverings for silk lamp shades, and bound in ribbon, are quite new.

At The Bristol Co., one wanders about through galleries devoted to period furniture that is notably represented in original pieces of great beauty and in reproductions showing the most careful attention to detail and finish.



*Walnut cabinet with shelves, mirror, two drawers and sliding tray, suitable as dressing stand. Courtesy of The Bristol Co.*



*French green bronze 12" figure with gilded hoop, "Danseuse Cerean" by Bouraine. Green marble base. Courtesy of "Treasure Trove". - B. Altman & Co.*

important part, as in cabinets and tables.

In "Treasure Trove", as the name implies, B. Altman & Co. has assembled a rare collection of beautiful things from all parts of the world. These have been arranged in three rooms thus affording a sympathetic relation in the character of the objects displayed. In the Oriental room, the mystic spell of the East is felt in the soft toned jades, the jewelled bridal trees and exquisite embroideries. Particularly decorative are the painted pigskin

Among them the English models of the Tudor and Queen Anne periods add greatly to the interest of the collection, likewise the Georgian furniture, that is included in reproductions of the work of famous XVIIIth century English cabinet makers. Upholstered furniture, as well, constitutes an important feature, here, as does the Spanish and Italian, together with the finer type of French.

Lighting fixtures are also shown in many interesting examples such as in the old Spanish silvered tin altar ornaments which, when removed from their mountings, can readily be adapted as sconces. Another unique fixture is of Spanish wrought iron having a figure of a hunter within a circle ornamented with sprays of flowers and lights. In the smaller pieces of furniture, satinwood plays an



*Undecorated butterfly table, 36" top, obtainable in any desired finish. Decorated wood book ends; India print runner, 18 x 36" and 18" octagonal parchment lamp shade decorated with pen and ink copies of Benson etchings, bound with black satin. Courtesy of Ruth M. Johnson*


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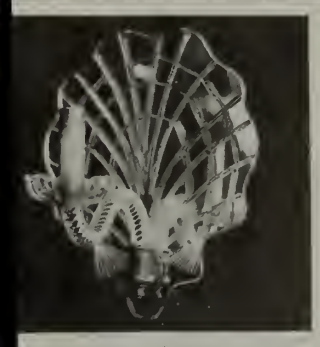


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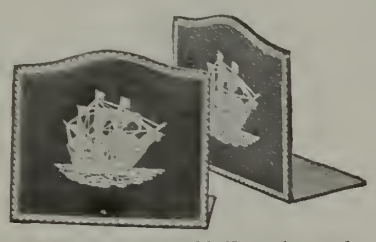
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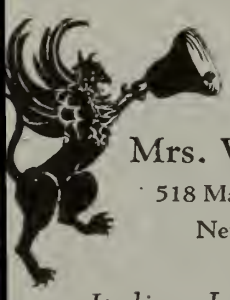
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covered camphor wood chests and a Corean chest, elaborately banded in brass, with engraved motifs.

In the adjoining room, are graceful modernistic French bronzes grouped with colorful Capo di Monte birds and parrots, Scandinavian pottery, Royal Doulton vases and animal subjects, Battersea enamel boxes, French clocks, adorable English inlaid lacquer cases and tea caddies and an end-



*Antiqued maple frame mirror, 17½ x 36" with inlay. Maple sewing table with folding leaves. Width extended 37". Early American reproductions. Courtesy of David Van Blerkom Co., Inc.*

less list of beautiful things, too numerous to mention here. The third room contains objects of Italian and Spanish origin, such as brocaded wall hangings, rare pieces of furniture and pottery, Sardinian carpets and Venetian glass.

General interior decoration and the painting of furniture, door panels and nurseries is the work of Ruth M. Johnson, which she executes either in her shop or in the home of her client. Chinese lacquer she has made a study and has applied it in the decoration of chests, cabinets and hanging shelves. Miss Johnson has also adapted Mother Goose subjects as nursery decoration and has made the furnishing of small apartments a specialty. The lamp shade illustrated, decorated with pen and ink copies of Benson's wild bird etchings is unique in interest.

The David Van Blerkom Co. offers a wide selection of furniture showing the highest standards of cabinetwork together with smaller accessories such as mirrors, trays, smoking and coffee stands, lamps, decorated boxes, tile top tables and a comprehensive supply of decorative novelties and hand colored still life panels that add so interesting a note in a decorative scheme.

Mirrors, which should be introduced with a view to their correct application, are to be found here in a number of period designs, varying from the early American mirror, a faithful copy of the old, to the more elaborate Italian and Spanish type.

How important a feature of decoration are lamp shades is instantly recognized if they become a discordant note in a room. It is well, therefore, to consider their appropriateness as one would study a window treatment in which the light plays so important a part.

For the early English interior, F. Ehrenreich & Son have solved the question of supplying a suitable and dignified shade for this setting. Made of natural linen embroidered in characteristic crewel wools, it provides just the lamp shade for this type of room, obtainable in twelve patterns. Another new and attractive shade is that showing a variety of appliqued French toile motifs, on a parchment background, bound in harmonious upholstery braids.

The triple accordion shades, in which reinforced taffeta becomes the foundation for a flowered surface, are also effective. Accordion shades of casement cloth, organdie, toiles, or drapery materials have also won great favor, as have the mica shades, in natural coloring or white, bound in dull galloon, because of their restfulness.

Where a neutral coloring is required to contribute just the touch necessary to complete a dignified setting, as in a library, these lamp shades find their most harmonious environment.



*Natural linen 16" lamp shade with crewel embroidery in characteristic coloring, one of twelve patterns. Parchment lined and bound with self-toned velvet. Courtesy of F. Ehrenreich & Son*


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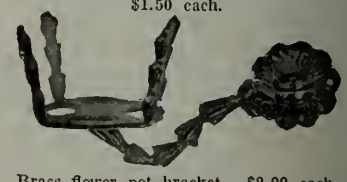
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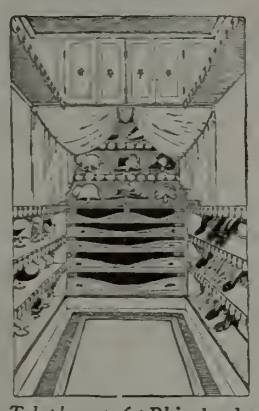


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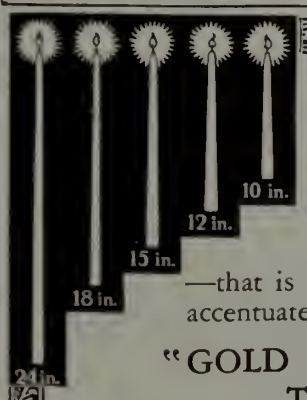
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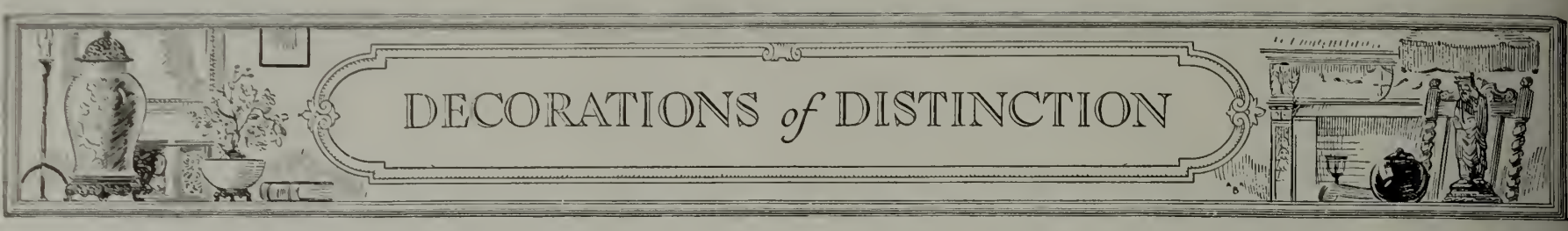
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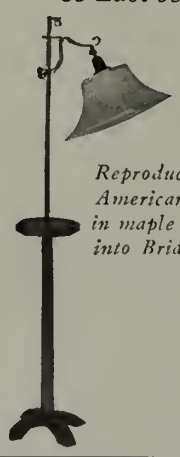
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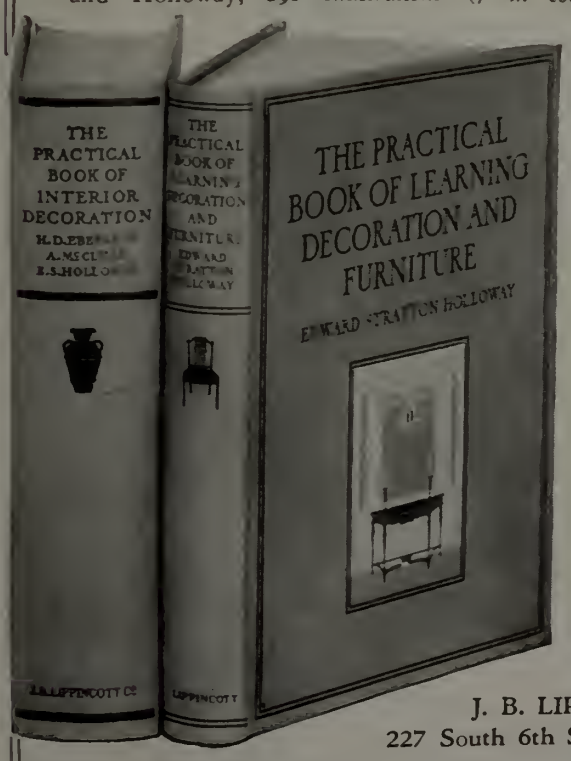
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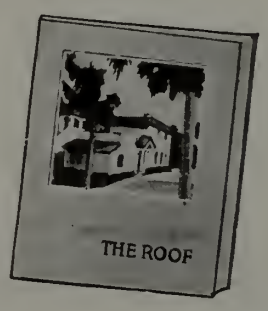
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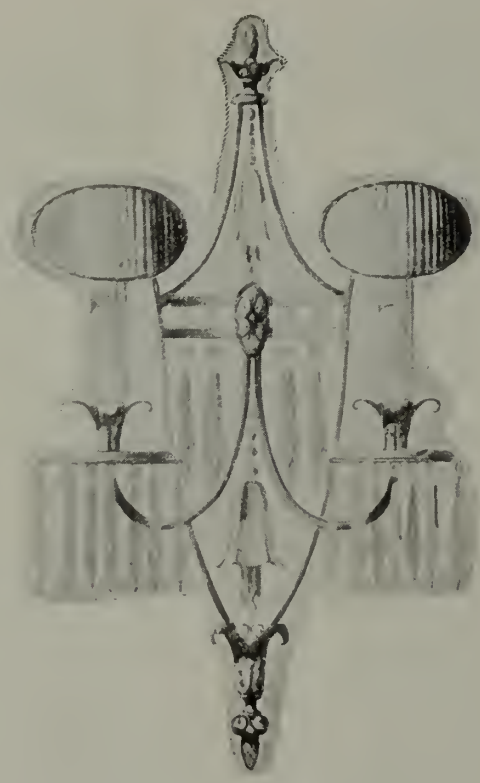
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*FEBRUARY, 1927*

PUBLISHED every month. Volume XXVI, Number 4. Publication office, 45 West Forty-fifth Street, New York City. Subscription price $6.00 a year; two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the postoffice in New York City under the act of March 3, 1879. Copyrighted, 1927; by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

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In this genuinely elegant room an interesting study of walls is given. There is a special department in Arts & Decoration's Course of Interior Decoration on the treatment of walls. Such a room as this is most stimulating to the student of homemaking.



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# The Bedroom of Marie Antoinette Preserved for Posterity



National Feature Photo

*The French National League of Preservation has decided to save the gorgeous furniture of Marie Antoinette's bedchamber from falling into the hands of foreigners. The entire chamber with its exquisite bed is to be placed in the National Art Furniture Museum which represents the best example of the eighteenth century furniture*

Arts & Decoration
Beautifying the Home Through the Arts and Interior Decoration
VOLUME XXVI February, 1927 NUMBER 4

# A Tudor Gothic House of Rare Distinction

*The New Home of Mr. Aldus C. Higgins of Worcester, Massachusetts, Surrounded by Fine Old Elms and Spacious Flower Gardens Upholds the Best Traditions of a Great Architectural Period*

By GILES EDGERTON

ONE of the most interesting and delightful new houses in the east is the home of Mr. Aldus C. Higgins of Worcester, Massachusetts, designed by Grosvenor Atterbury of New York, which has just been completed. The estate, which consists of ten acres of wooded land, is in the heart of the busy Massachusetts city and is adjacent to one of the city's parks. The site was chosen largely because of the fine old elm trees on the land, in the midst of which the house now stands as if it had grown up with them and had been there for generations. For this beautiful house, Tudor Gothic in its architecture, has about it a serenity, a solidity which usually one associates only with old houses. In fact, as one sees it first, set on the crest of a gentle rise, guarded by its graceful elms, one is reminded of those fine old manor houses, built in the days of Tudor England, which still stand, unchanged, in the midst of their ancient velvety lawns across which the elms and the cedars cast long shadows on English summer afternoons.

*Grosvenor Atterbury, Architect, and associates*



The house is built of stone, brick and old timber. Some of the stone is from Staten Island, the rest is local. The timber used is oak and chestnut, largely taken from old houses and barns in the neighboring countryside. The stone is a warm general color and contrasts beautifully with the brick and the mellow old timber and with the dark tile roof. The house is set on a long terrace formed by a retaining wall, since the grade falls away to the west on a slight decline. Picturesque steps lead up to the terrace from the lawn below. As one approaches the house one is impressed by the French Norman tower, with its conical roof and narrow windows, reminiscent of the slits in old Norman towers through which the archers once sped their deadly arrows. The ground floor of the tower is the garage from which leads a flight of circular steps to the studio where Mr. Higgins paints and does his excellent

*The windows in the studio gable of the Norman tower are a fine example of the leaded casement windows which prevail throughout the house. The timber is old oak and chestnut taken from old houses and barns in the neighborhood*



*The French Norman tower has a conical roof and narrow windows, reminiscent of the slits in old Norman towers through which the archers shot their arrows*



*In the stone of the main tower is set the family coat of arms. To the left is seen one of the gables in which two of the amusing "nonsense" corbels are set, the Merovingian Duck and the Carlovingian Dog*



*As one approaches the house, surrounded by fine old elms, one gets a sense of serenity and enduring charm usually associated only with old houses. A picturesque touch is the main chimney surmounted by a flèche. Steps in the retaining wall lead to the terrace*

notography and where occasionally amateur eatricals are held.

In the main tower of the house itself is the trance porch, with its pointed roof and agnificently carved oak door, studded with and-wrought iron ornaments and with hand-rought iron hinges. Above the door is a rved wooden lantern built into the structure. the stone of the tower is embedded the mily coat of arms. From the entrance porch e steps into the great hall, the walls of stucco. ith the old oak and chestnut timbers, hand ewn one hundred years ago, exposed through-ut. The casement windows with leaded panes, revail also throughout the house. A gallery ns around the great hall, part of which is nclosed, off which are the six master's bed-ooms and baths. Since the house is on differ-nt levels, one goes down three or four steps to he library which is in the west wing. On one de the library looks out on the west terrace: the other side, across a vaulted corridor hich leads to the sun room, is the dining room hich opens also into the sun room. The din-g room windows look out on the south rough the sun room to the rose garden and the east, on the east terrace. Off the dining om, the pantry nnects with the st wing in which the kitchen, the rvants' hall and e laundry, hich opens on to e service yard.

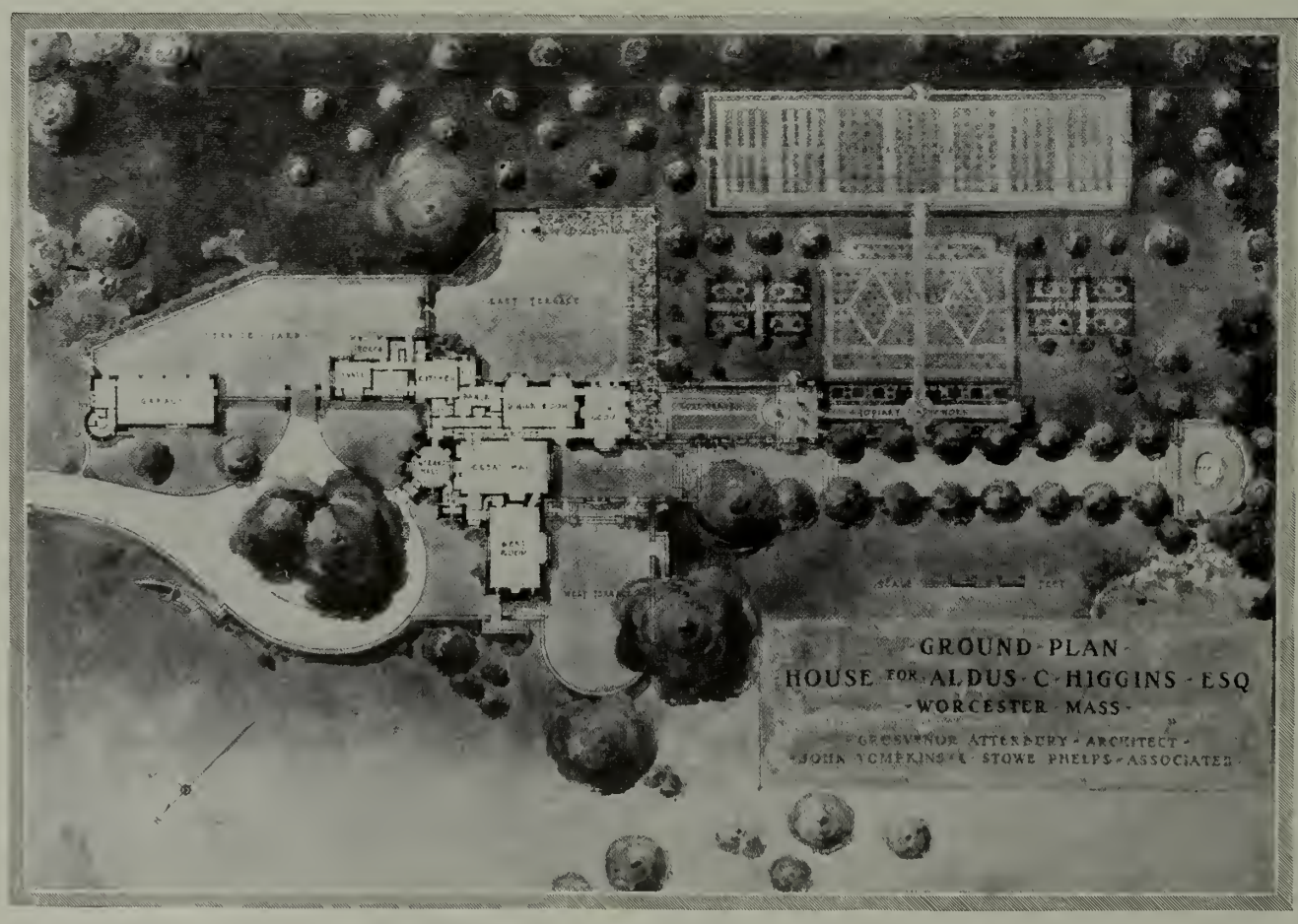
Two of the most teresting fea-res of the house e the chimneys d gables. The imneys are of ne and brick, me with the rved chimney ts beloved of nglish houses. e main chim-y, of graceful sign, is sur-unted by an n *flèche* with a inted roof. In ne of the gables, ick inlay and others stucco th impresses has en used, with ry rich Gothic naments cut o the timber. e stone "non-sense" corbels used on the house are fascinating. True to the Gothic spirit, which in its day used decorations representative of the times, often caricatures and satires, these corbels are delightfully fantastic and humorous. A wise old owl and a serene pussy cat are placed over the large window in the great hall. On either side of the top window in the gable adjoining the main tower is a fantastic figure, one known as Mary, the Merovingian duck and the other Carlo, the Carlovingian dog. Certainly two such strange creatures were never seen on land or sea! Placed at other strategic points are Daddy Long Legs, Mr. Floppy Fly, Br'er Rabbit and Mr. Squirrel.

The terraces, the lawns with their old trees and the gardens make a perfect setting for the house. Dark, glossy ivy, Virginia creeper, the purple and white clematis have already reached out tendrils to the gray stone walls and begun their climb. In addition to the old elms, there are cedars, pines, oaks and thorns in profusion and the planting of flowers around the house includes those lovely old fashioned blooms, so much a part of any New England garden, bright and sturdy hollyhocks, the heavenly blue delphinium and white Madonna lilies.

Beginning in front of the sun room and extending around two sides of the east terrace runs a grape arbor which holds out a promise of grateful dusky shade on hot August days and of fragrant purple fruit in September. From the sun room, one goes through the grape arbor into the rose garden where will bloom practically every variety of the queen of flowers.

An extraordinarily beautiful gate leads into the rose garden. It is of hand-wrought iron, made to simulate in metal a millefleurs tapestry and bears at the top in Gothic letters the legend "Un jardin Tapissé d'espaliers odorans." Beneath are butterflies in airy flight and lower are rows of giant flowers and quaint figures of birds—here is the humming bird, the swan, the robin and the cuckoo. The lower part of the gate represents below the earth level. Here are the gnomes, working and playing underground, one shovelling the earth, one hoeing weeds, another taking his ease and drinking nectar from a goblet, another impishly tweaking the tail of a bird and still another playing with a frog. At the end of the rose garden is a delightful little rustic tea house, over which clamber rose vines. No more delightful spot can be imagined than this in which to spend the tea hour on a sunny summer afternoon.

From the dining room, one looks down a long allée to the rock garden and the pool. The allée is bordered by elm trees which in the summer will make a cool leafy arch overhead and at the base of the trees is the deep, dark green of a cedar hedge and planted along the grassy border are lilies of every variety. The rock garden is a delightful spot; here grow the white and purple iris; wild violets will send up their delicate purple blooms in the spring together



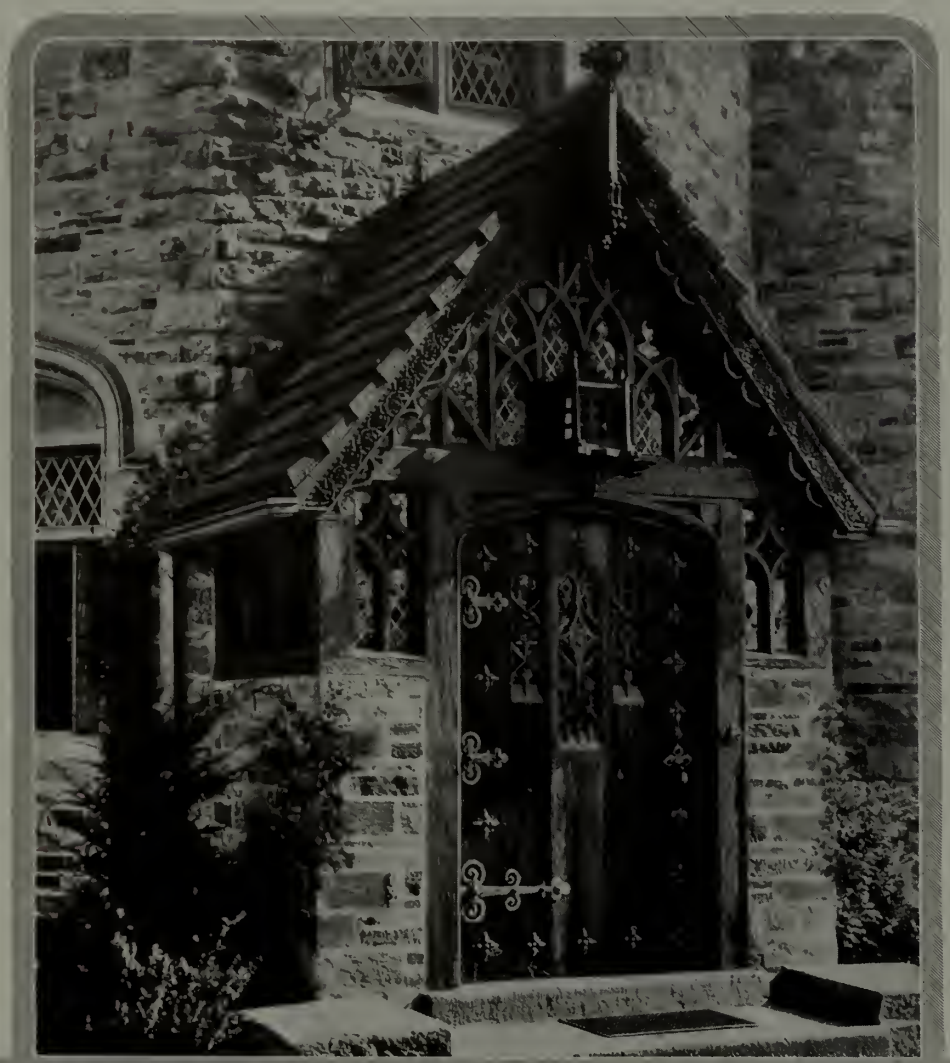

*The ground plan shows clearly the delightful position of the house between the west and east terraces, with the long allée between the elms and the rose garden to the south and the vegetable garden beyond the two cutting gardens so necessary if the decorative spaces are to be undisturbed*

with the delicate white bells of the valley lily.

None of the flowers need be taken for the house; they may be left in all their decorative beauty, for there are two large cutting gardens to the south of the rose garden, in which one finds all the favorites of an old fashioned garden, daffodils and iris in the early spring, peonies later and still later, candytuft, lupin, zinnias, sweet peas, delphinium and snapdragon; and just before frost, the delicate cosmos, hurling the summer's defiance at approaching winter. Still further to the south is the large vegetable garden in which Mr. Higgins takes as great and just a pride as in the beautiful flower gardens.

The careful attention to detail in the house and gardens, the solidity of the materials in the house all contribute immeasurably to the artistic atmosphere of the whole. No more appropriate site, to begin with, could be imagined than these ancient and slightly austere New England fields. There is an air of tradition about New England that one finds nowhere else in this country—New England is bound up inevitably to the old world, to the mother country, where for centuries just such Tudor houses have survived the years. It is in the New England blood—a passion for permanency, a love of solid stone and sturdy timbers, a desire for homes that shall endure. Even in the simplest of the sea captains' houses along the coast or in the more elaborate homes of the old prosperous Connecticut tobacco growers, everything that went into their dwellings went there to stay.

So it is with the Higgins house. Infinite care and artistry went into the fashioning of the entrance porch, for instance. In the carving of the heavy oak and in the wrought-iron ornaments and hinges is expressed the same love of the craftsman for his work and pride in its perfection which characterized the work of the men of the Middle Ages who wrought with undiminished ardor over the doors and woodwork of fifteenth century castles and cathedrals.



*The main entrance porch, in the main tower, has a pointed roof and beautifully carved oak door with hand-wrought iron ornaments and hinges*

The same holds true of the delightful stone corbels. They are full of imagination, full of the personality of the true artist who loved his work as he performed it. Mary, the Merovingian duck and Carlo, the Carlovingian dog are possessed of a sense of humor undoubtedly; one can see that in the contented waddling pose of the one and the cockiness of the other. And Br'er Rabbit is more than the figure of a little forest creature—even in stone he is the charming, whimsical personage which Joel Harris made him in his stories.

And the chimney pots make you think of the day when you first sped toward London in a train which seemed to crawl; when after what seemed interminable hours in a compartment, you saw the blackened chimney pots against a smoky sky and knew that here, at last, was London, the enchanted city! The almost unbearable thrill of that moment! Or they take you back, perhaps, still farther to the day when you were first told that lovely tale of Dick Whittington and his cat and breathlessly you waited for the line: "And at length one day, in the distance, they saw ahead the spires and the chimney pots of London"—and if an Irish grandmother told you the story she would be sure to add "and a grand sight it was entirely."

A grand sight they are, indeed: and on this lovely house, one of the touches which set off the imagination; which makes the house linger in one's mind and establishes it as a great achievement of architect and workman alike.

The interiors and furnishings of the house would make a story all their own. The same love of beauty which is expressed in the house itself is seen in every one of the rare pieces of furniture which the family have collected for its adornment. In every room is a nice restraint, a fine feeling for the appropriate. Such a house calls for a happy medium between magnificence and hominess and this effect has been achieved in the furnishings of the house as well as in its construction.



*Photos by J. M. Gillies*

*The south wing with its fine half timber work looks out on the rose garden. In this photograph two of the chimneys with their curved chimney pots are shown and several of the gables which are a delightful feature of the house*

# A Country House in the Grand Manner

## "Chetwode," the Magnificent Newport Estate of Mrs. W. Storrs Wells, Contains a Remarkable Collection of Rare Furniture, Rugs and Objets d'Art

*This bedroom with its finely carved doors, window trims and fireplace is a faithful copy of a room in the Cluny Museum. The walls and hangings are of green damask. The bed with its magnificently carved headboard is old Italian covered with Genoa velvet, heavily embroidered. The walnut chairs are covered in green damask*

*In the great entrance hall there is a magnificent fireplace copied from an old Italian tomb. The hall is hung with old red damask and the sofas are covered in Genoa velvet, red and gold. The gilt screen is paneled in the same velvet. The great andirons are of heavy bronze from Italy. On the floor is a 17th Century Persian rug*







*e color scheme of the dining room is green and gold and the furniture in the Regence manner. On the mantel shelf is a remarkable collection of panese Imari porcelain. In the cabinet against the wall is kept Mrs. Wells's famous collection of teapots. Over the mantel hangs an old Dutch still life of the 18th century*





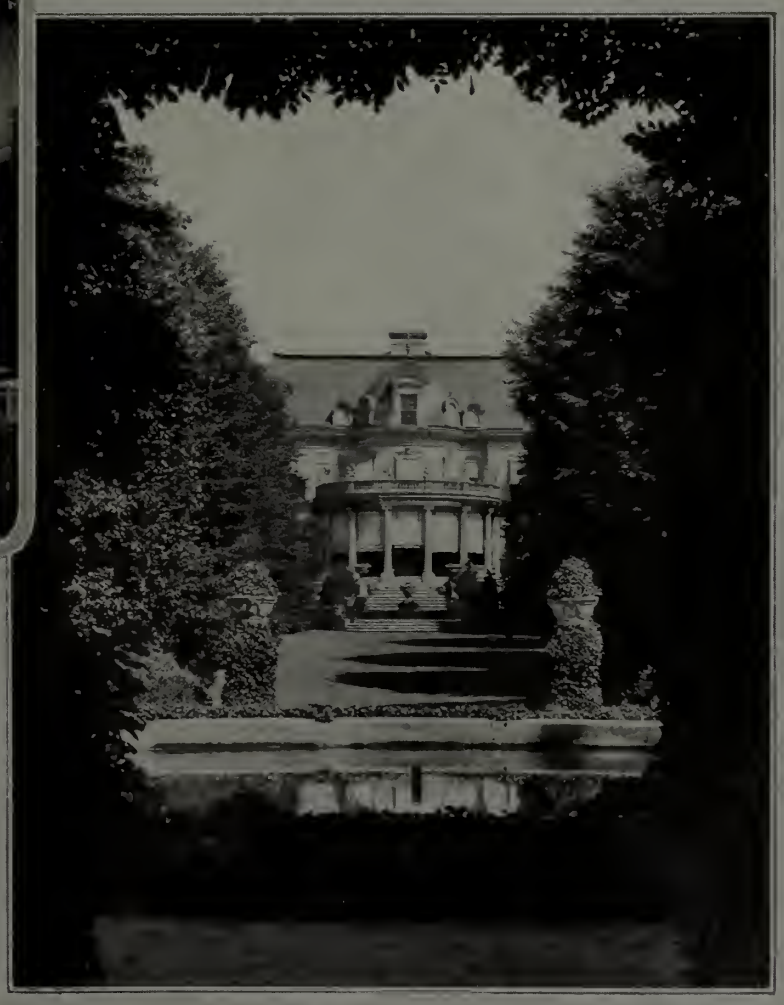
Horace Trumbauer, Architect

Photos by J. W. Gillies

*The formal drawing room in cream and gold is paneled in American Beauty damask. The furniture is 18th century French and on the walls are rare fans from Mrs. Wells's unusual collection. The French commode in black lacquer with bronze mountings bears the initials "M. A." and was made during the reign of Marie Antoinette. A gray velvet carpet covers the floor, on which also are old Turkish prayer rugs*

*Above—The interiors were done by Allard, the famous Parisian decorator. An example of his beautiful paneling is in the library which is copied from a room in the Chenonceau Chateau in Tours. The sofa was taken from the same Chateau; the cushions are of rare old ecclesiastical fabrics. Over the couch hangs a Romney portrait. The Regence chairs are covered in green damask. The screen is in silk of the 15th century*

*View of the house through linden trees from the pool across a velvety lawn. The house is of Indiana limestone and brick, the pillars and balustrade of stone, the balustrade decorated with stone statues of cupids and graceful women in the charming French manner of the 18th century*





*e doors for a sculptor's studio are built up of oak planks, one and one-half inches thick, se-l by dovetail wedges. Each side of the pair of s shows respectively an Indian encampment the greeting of a frontiersman to an Indian warrior*

# New Wonders in Wood Carving

## *This Ancient Decorative Art Has Found New Expression in the Work of a Significant Craftsman*

By ROGER B. WHITMAN



VHEN Mark Fenderson began to play with carving tools a few s ago there was no sign that hing new would come of it, nat he would do with wood ing anything more than had done by the countless cen-s of carvers who had pre-d him. From time im-orial wood carving has been he decoration of surfaces—adjunct to something else er than for any purpose plete in itself. Its place was rmly established that there no reason for anyone—even lerson himself—to suppose he would do anything but w the tradition; it is as much of a surprise to him as to those who have watched his progress that in his hands it has realized entirely new qualities as a medium of artistic expression.

From its beginnings wood carving has been decoration in a single scale and for no other purpose than to embellish surfaces that would otherwise be uninteresting. Whether tracery or high or low relief it had none of the characteristics of a picture, and where it told a story the effects were gained by depth of carving rather than by perspective and drawing.

This condition was totally at variance with Fenderson's point of view. Essentially an illustrator, he combines skill as a draftsman and deep feeling for perspective and proportion with an unusual mental facility. Wood carving therefore became to him not an art to be learned, but a new medium for the one that he knew, and that from the first was his viewpoint. He took it up avidly, for it was all to be found out: the preparation of the wood, the technique of the various tools and the development of their use in getting on the wood the effects that were in his mind.

Needing surfaces to carve he began with



*"The Covered Wagon" buffet, the carving of which depicts an epic of the plains. The pulls of the drawers are in the form of Indian heads*

building furniture of his own design, first chests, then tables, chairs, a bed, a high desk, a desk-easel for Mrs. Fenderson"s miniature painting—all for the furnishing of his studio and apartment. With each piece there came greater facility in the use of the tools, more insight into the possibilities of the medium and a distinct advance over those that had gone before.

His greatest opportunity came when the sculptor Charles Keck gave him an order for a pair of doors for his Greenwich Village studio, with carte blanche as to design and treatment. This work, just now finished, marks Fenderson's greatest height, and is an indication of what is to be expected of him.

The doors are built up of planks of old 1½ inch oak secured by dovetail wedges, Fenderson's work starting with this joinery. Each side of the pair of doors has been treated as two parts of a single illustration: an Indian encampment and the greeting of a frontiersman to an Indian warrior. They are not to be taken in at a glance, as with the usual carving; each tells a story full of interest and detail—the line of warriors coming down a hillside to be greeted by the singing squaws, the children playing at hunting, the indifferent bull frog. Especially notable is the softness and reality of the foliage.

In studying even the originals it is difficult to realize that in the far greater part the depth of the cut is no more than from 1/32 to 1/16 inch. The greatest depth is ¼ inch, and that at but very few points; yet with these shallow in-

*(Continued on page 98)*



*th-proof, cedar-lined chest. The inside of the s carved with a design which embodies the artist's palette and brushes*



*This desk-easel, with its accompanying chair, was made by Mr. Fenderson for his wife's miniature painting, the design being a fantastic seascape*

# Brilliant Murals for Maryland Home

*These Colorful Murals Painted by Victor White are for a Tower Room in the House of Glenn Stewart, Cape Centaur, Maryland. The House is Spanish, Influenced by the Moorish and has some of the Most Beautiful Tiling in America, Very Skillfully Adapted by the Architect, Bradley Delehanty*

Courtesy of the Arden Galleries







*Cortez leaves Cuba to conquer the Aztec tribes where a great treasure of gold is reported*

*Montezuma sends gifts of gold, featherwork and pottery, with a warning to Cortez*

*Aztec slaves carrying colorful chests filled with the priceless featherwork and gold jewelry*

# Hanging Pictures and Tapestries on Paneled Walls

*The Problem of Correctly Hanging Tapestries, Paintings and Mirrors Against Paneling Has Been Solved Happily in This Room in a New York Apartment Which Is a Fine Reproduction of a Room in an Old Sussex House*

*John Hutaff, Decorator*



*The mantel in this pine room is beautifully carved with a contrast of marbleized wood. Over the mantel is a painting in a gilt frame which fits perfectly into the finely proportioned panel. Beyond the fireplace, in the recess, is an old mirror and in the long narrow panel on one side of the window is a small painting. Over the Louis XVth commode, with its cream and gold marble top, is hung a large oil painting in a gilt frame, set with a nice eye for spacing in the large panel*



*Over this Louis XVth chintz-upholstered sofa, hangs a rare old French tapestry set in the middle of the wide panel and hung on a narrow rod. On either side in the narrow panels are hung mirrors, with gilt frames, suspended by tasselled cords; and to the right is a mirror placed between panels, an unusual arrangement but one which makes for harmony of composition*



*In one corner of this room is an old XVIII century Italian desk used in combination with a Heppelwhite chair. Over the desk, well placed in the centre of the panel, is a still life of flowers. Wall lighting fixtures, one on either side of the fireplace, are nicely placed in a long narrow panel. In the over-mantel panel is an old oil painting, depicting a bit of marble wall with an urn, from which grows beautifully colored flowers*



*A comfortable sofa is placed directly before a window—a sensible arrangement for clear light by day and lamps at night. The fabric used for its upholstery is a jade-green mohair, with a soft pillow of antique crimson appliqued velvet. A mirror hangs in the panel behind the lamp and at night reflects the light*

# Old Favorites and New Fashions in Linens

*Fashion Retains Many Old Favorites In Household Linens And Laces But Adds New Beauties And Many Colors To Their Charm*

By JULIET SANFORD CLARKE

HAT this is an age of luxury is nowhere more apparent than in the beautiful household linens and laces of cobweb eness and exquisite designs, with which the de of today stocks her linen closet, for one y pay thousands of dollars for a table cloth rare Milan and Point de Venise, or a bed ead of Brittany lace.

Though times have changed since a bride m the flax into thread and wove it into linen her trousseau, weaving into the fabric her ams as well; a bit of romance and sentiment ll clings to the orderly piles pillow slips, sheets, table ths and napkins daintily d with ribbon, for these are ays the contribution of the de to her future home, and he has been convent trained likes to sew, she has doubt- s hemstitched and embroid- d much of it herself, to be heritage of future genera- ns.

If one thinks it an easy mat- to make a wise selection, her attempt to make her rchases without giving the tter serious thought, for ess an income is unlimited is a difficult problem. The le in which one expects live must be considered, ether in town or country, in use or apartment, whether intends to entertain lavishly lead the simple life and pur- ases governed accordingly.

Fashion still retains many favorites, but adds new uties to the ever increasing . The lovely white satin nask with exquisitely em- idered monograms, the ideal quet cloth of past genera- ns, still remains in the best taste and is preferred by ny conservative hostesses, is today often accompanied lace edged or lace mono- mmed napkins. From Bo- nia comes a superb quality Ravenna Damasc which for its decorative center ner an Italian scroll of the enth century. This cloth, l for the long narrow table is intended for formal occasions, as it is woven in two rs, an exquisite shade of ivory on white and ft gray silver scroll, which lifts itself plas- lly from a background of "marron glace"; matching napkins are oblong, 22x25 inches. amask breakfast and luncheon sets in ten- shades of jade, tan, maize, amethyst, rose blue, with monograms, hemstitched hems borders of several narrow stripes of white, their satin sheen to make the table bright, even these are not so gay or decorative as luncheon sets of fine round thread linen, in hese colors and even flame, with rococo s, and appliqued designs of lattice work, and vine and bunches of grapes and ries in white.

he height of luxury is reached in the beau- oblong table cloths of Point de Venise and n, the newest lace on the market. Among the recent importations is a luncheon set entirely of Milan, consisting of two runners, three oblong mats and twelve napkins. These sets are still very much in vogue and one admirable example is made of fine white linen, hemstitched in squares, edged with exquisite Point de Paris, breathing the Flemish atmosphere, while another is of fine hand made Italian Filet, the beautiful workmanship insuring its wearing qualities.

The simpler Italian peasant linens were never in greater favor, their light or deep ecru



*Damask cloth from Irish-Scottish Damask Linen Guild, photograph courtesy Paul L. Cornell Company, Incorporated*

tones and the exquisite needlework embellishing them, making a striking background for the colorful glass, porcelain and gay Italian peasant pottery now so popular. These linens may be found with the simplest form of ornamental work, plain hemstitched squares worked in a darker brown, with slightly more elaborate stitches on the narrow hems; or in runner sets, with embroidery ajour and reticello lace, which are fine and handsome enough for most occasions.

A less well known product of the hand looms of Italy, a quaint filet type of embroidery locally called Buratto work, comes from a little convent in Deruta, the work of cloistered nuns. It is in effect a darning stitch worked on a coarse linen net of natural flax color, in designs of the fifteenth century. This linen comes in gorgeous runner sets, elaborate banquet cloths and square or oblong centerpieces, on which scarcely an inch is unadorned. Perugia cotton runners, or towels, once used as covers for the marriage chest, are now much in demand as covers for sideboards and tables, because of their striking colorings, yellow, green or blue, with designs of white woven through the solid color, others have alternating stripes of white with either yellow and blue, yellow and red, or green and blue. These are especially appropriate for summer cottages with wicker furniture, or on porches, or in gay sun rooms.

Double hemstitching used for over a century as a finish to the handsomest household linens, though unquestionably of the greatest decorative value has a rival in a thread like line of satin stitch embroidery for use on sheets, pillow slips and towels. This admits of great variety in hems, the wavy line, inverted scallop, battlements or the time honored straight across. Many of the newest sheets however, have geometrical designs in the finest of double hemstitched lines, squares, oblongs and blocks of squares, each alternating space filled with tiny dots, fleur-de-lis or shamrock: or there are several groups of hemstitched lines separated by polka dots, or a delicate line of embroidery, above which is placed the elaborate monogram in lace and satin stitch embroidery, in diamonds, ovals, circles or squares. Pillow slips are always diminutive replicas of sheets in decoration. Boudoir pillows for the chaise longue, round, oblong or square are as elaborate and lovely as exquisite lace and dainty embroidery skillfully combined can make them.

Embroidery is at present more frequently used on sheets and slips than insettings of lace; always in good taste it is more practical and with the monogram is sufficiently decorative, so that the absence of inset Venetian Point, French Filet, Binche, or other laces is unnoticed. Besides these luxurious linens are sheets and slips of fine percale, either hemstitched and monogrammed, or embroidered by a new process, so closely resembling the line of satin stitch that only the initiated can detect the difference. On these percale sheets are the same scalloped, battlemented, wavy or straight hems, lines, squares, tiny dots and vines of embroidery so cleverly done that only the connecting threads on the reverse side betray the mechanical agency.

In the most luxurious homes, beds are covered with spreads of rare Venetian Point, or Brittany lace in deep cream color and words give but a faint idea of the beauty of those made from the marriage aprons, kerchiefs and caps, the gala costumes of Breton peasant girls. These cherished heirlooms are priceless, only necessity compelling the sturdy Breton to part with her choicest possessions. For-

tunately clever imitations are obtainable, and their dainty frills show to almost equal advantage over the ivory satin sheet which invariably accompanies the costly originals. With oval or oblong boudoir pillows to match, these spreads are lovely with the chaise longue, single or double beds. Many of the originals are made in the little village of Pont l'Abbe, a town of embroiderers, and descend from generation to generation, but each province or district has its own patterns and a connoisseur can tell at a glance from which one the work comes.

For ordinary use are bed spreads in an infinite variety of other materials, triple voile hemstitched in squares, with an elaborate central monogram, or fine French lawn with scalloped edge bordered with Cluny, the central medallion of fine Filet. This type is easily copied in batiste, using an imitation lace to replace the more expensive variety. The popularity of early American styles has revived the use of spreads of that period to correspond with the maple furniture. Candlewicking spreads made in Colonial days are now copied on fine unbleached factory cloth, but the scroll design is followed with heavy French knots close together instead of the wicking tufts.



*Ravenna satin damasc tablecloth, with Italian scroll of fifteenth century, in ivoire and white, or marron glace, especially popular for men's dinners. Photograph, courtesy Mosse, Inc.*

Dolly Madison's name comes down to posterity in crinkly spreads with colored stripes, while dainty dimity spreads edged with tiny balls or frills, match valance, tester and curtains and are delightfully crisp and cool, but less perishable are block printed linens and gay flowered chintzes, which cover the beds, hang at the windows and cushion the chairs.

The most luxurious face and guest towels are made of finest white huck, with double hemstitched hems, or scalloped edges embroidered with handsome monograms, or inset and bordered with fine Venetian or Filet lace or Mosaic work. Others have damask stripes and borders with hemstitched hems, while a heavier weight of fine huck, or Irish linen towels, have one inch and a half wide hemstitched hems in colors—blue, jade, gold, rose and mauve, with block letter monograms in the same shades. Entirely new are the towels made of "marmore" cloth in nile, heliotrope, delft and orange and the same colors appear in monograms and criss-cross designs on new bath towels. While the largest English bath towels 42 x 63 inches, of extra quality and weight come only in white, others of fine cotton and medium weight, have hemstitched hems of green, gold, rose and blue, and the domestic variety in a heavier weight have hems of the same colors; others are merely hemmed,

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*Banquet cloth of fine French Filet lace. Photograph, courtesy James McCutcheon & Co.*



*Italian Runner Set, Natural Linen with Embroidery Ajour and Reticello Lace. Courtesy Grand Maison de Blanc*



*Luncheon set of hand woven and embroidered Deruta linen in natural flax color, the design an Italian scroll of the fifteenth century and "The Chase," the work of convent nuns*

*Phoograph, couresy Mosse Inc.*

# My Curly Maple Guest Room

*Beginning with a Four Poster Much Prized in the Family, We Discover the Joys of Searching For Rare Old Pieces Fashioned of This Coveted Wood*

By MARY SHATTUCK ELLIS

WHEN, twenty years ago, we had finished the building of a Dutch Colonial house, we were ready to begin the rocess of collecting old furniture for its adornment:—and all through the years that are between, one of our chief joys has been the liscovery of these ancient treasures. Sometimes we have had money enough to acquire hem, and sometimes we have not, but the joy f the chase has always persisted, and now I ant to share with you, my pleasure in "My Curly Maple Guest-Room"—

The first thing that came to me for its furishing was the curly maple four-post bed that ad belonged to my maternal grand-parents, nd was known in the family as "Grandpa erry's bed". From its place of honor as the best-bed" in that simple home of the olden me, it had come down through various stages f degeneration until after serving as "the ired-man's bed" in a more modern farmhouse, had finally reached a resting place under the aves of the attic in the old farm home in entral New York where I grew up. It had een taken apart and there the pieces lay igominiously in the dark and covered with dust. One day my aunt to whom the bed belonged said:

"Mary, if I should give you the Grandpa erry bed, would you have it done over so you ould use it?"

"I certainly would," I replied.

"Well, you may have it," she said and thus entered into possession. With it came the ld hand-twisted horse-hair rope, with which had been corded, interesting, but not useful after the bed had been fitted with modern box-springs and a hair mattress.

Delighted as I was at the beginning with my gift, I had no idea of the beauty of the wood which the refinishing revealed, nor of the sturdy dignity of the lines which makes it the most admired piece of furniture in the room. The low four posts and the roll at the foot are of beautifully grained curly maple, exceptionally well turned, with graceful curves. The headboard, made of some soft wood, as in many of these old beds, is of good design and prettily shaped. The pieced quilt, also an heirloom, which I use as a coverlet as my grandmother did before me, is of a basket pattern, with the semi-circular handles of the baskets appliqued with infinite patience and precision in the tiniest of stitches. I have also followed the custom of that day in central New York, by not putting a valance on the bed. Alice Van Leer Carrick says in "The Next-to-nothing House" that these low four-posters always had valances. That is undoubtedly true in New England, but the custom was not usual in central New York. I have wondered if this difference was not due to the fact that the pioneers who had gone out from settled New England to the wilderness of New York state were poorer, and thus longer in acquiring for themselves some of the niceties of life which they had left behind.

The next piece to arrive, to keep the bed company was the bureau, and to tell the whole story of that, I must go back through the years to the time when my sister and I were little girls and used often to "ride to town" with my father, on his frequent trips there with his staid old horse. In the town we sometimes saw a quaint interesting figure. This was a small, lithe, active woman, dressed in a suit of plain gray, consisting of trousers and a long fitted coat. She wore also a stiff white shirtfront, and a hard black felt hat, after the manner of Dr. Mary Walker, whose disciple she was. Many years later, when this little lady had grown old, with ever-diminishing fortunes, she sold to me the lovely curly maple bureau which had been her mother's. She told me that her mother had bought this bureau with money she had earned before her marriage,—earned by "working out at seventy-five cents a week and her keep." The front of each drawer is made of a board of curly maple, almost an inch thick, with a border of cherry set in for decorative purposes. The top and ends of the bureau and the wooden knobs are also of cherry and the legs too, which are very slender and delicate in shape. You will see in the illustration that the drawers have no key holes.

The drop-leaf table which I use for a writing-table in the room is of white cherry. The bed of the table and each of its wide leaves is of a soft pretty color, with a natural irregular lighter border on each side. This very light part is next the bark of the tree. This table I found in an old auction house, when antique furniture was less prized than it is today, for I paid one dollar and a half for it. The bedside stand is not unusual. It is of cherry and has turned legs and a drawer of curly maple, with a little brass drawer-pull.

The rush-bottom chairs in the room were really a great find. When I first saw them in an old farm house, they were masquerading under a smooth coat of red paint, with their rush seats painted white. The old man of the

Properly, this is curled maple—But the colloquialism "curly maple", has been in use everywhere that I have found this furniture for my guest-room.



*The bureau in the curly maple guest room is a combination of maple and cherry and has a most interesting history. The front of each drawer is made of a board of curly maple almost an inch thick*



*The two fine old rush bottom chairs were discovered in an old farm house. The wide cross slats at the top are of birds-eye maple and the narrower cross slats in the middle are of cherry maple*

house, who was their possessor, assured me that they were of curly maple and that they had come down from his grandfather's time; and when I expressed great interest, he took his pocket-knife and scraped away the paint to reveal the quality of the wood beneath. The next winter this old man died and these chairs were sold at the auction that followed. They were bid in for me, at slightly more than one dollar each. When the paint had been removed, there was a surprise in store, because the wide cross-slat at the top, on each of the six chairs, proved to be a wonderful piece of bird's-eye maple, the narrower cross-slat in the middle and the wood at the front of the seat is curly maple, and the other parts of each chair are plain maple.

Of the two rocking-chairs in the room, the small wooden rocker was given me when I was married, by my mother, from the attic of the old farmhouse, where it had long been relegated. It had no arms, though the places clearly showed where they had been cut off, close and evenly. This was true of several other chairs in the same house. My mother said that when every woman wore hoop-skirts, no woman could sit in a chair with arms, and since all the rocking-chairs had arms, it meant that the women had to sit in straight chairs, while the men occupied the rocking-chairs at their ease. Then did the women rise in their strength and cause the arms of various rocking-chairs to be cut off! When my little rocker was restored, I had arms put on it again, though we could not find the originals. It is painted black, with a stencilled pattern on the top-rail. The other rocking-chair, the stuffed "comfy" one, is a triumph of mind over matter, for it was evolved from a shapeless, no-period, worn out chair, plus an old bed-quilt for stuffing and some Colonial cretonne for covering. Its effect is really antique and it adds to the comfort and the old-time atmosphere of the whole room. So we are quite proud of it.



*The drop-leaf table in the guest room is used as a writing table. The bed-side stand is of cherry and curly maple with quaint old brass door pulls*



*The curly maple four poster bed belonged to the writer's grandparents and is known as Grandpa Terry's bed. The four posts and the roll at the foot are of beautifully grained maple*



*The old rocking-chair shown above is an extremely nteresting piece and a wedding present to the author*

As to the background for these pieces of furniture, the wall paper is a perfect modern example of a colonial pattern. I was fortunate indeed to find it, for it looks as though it had come from the walls of some ancient New England homestead. The curtains are filet net, in a simple design, and are held back by crocheted black bands, with big red and green wool flowers. The rugs are crocheted of rags and oval in shape. Their principal color is dull blue, lightened by bright pinks and yellows, reds and lavenders in the stripes, with some black to give character and bring out the brightness. The big one, I crocheted myself with infinite labor; the other two are the much prized gifts of a friend. On the walls hang two mirrors, one of them a long, narrow one, which belonged to one of my grandmothers. It is the kind of mirror which usually has a picture painted on the glass panel at the top, but family history insists that this has always had, as now, a plain mirror in the panel as well

*(Continued on page 97)*

# Foreign Artists in Paris

*A Young Mexican Artist Stirs the French Capital With His Caricatures and the Work of Artists from Roumania, Russia, Spain, Japan and Our Own United States Attracts Favorable Attention*

*By* ALLAN ROSS MACDOUGALL



*Tono Salazar's amusing conception of the great Russian composer, Stravinsky*

THE insularity of the English race is quite a standard joke on the Continent. It has been one of the stock receipts for a laugh in any French music-hall revue or any Parisian comic sheet. And yet surely there is no more insular race than the French. In matters of literature they are not in the least interested in what other nations are reading; and as far as the drama is concerned their stage is quite impervious to any foreign influence. Only in the realms of art and music are Frenchmen more *accueillant*. It has become a common saying today that many of the best French Modern artists are foreigners!

Who are they? Let us pass some of them in review. In the vanguard of French sculptors today stand Brancusi, Zadkine, and Lipchitz. The first is a Roumanian and the other two are Russians. Brancusi has just had a most successful exhibition of his various works in stone, bronze and wood in New York. And while the other two have not yet reached the cosmopolitan and hospitable shores of America many of their best works are to be seen in the Barnes collection of Modern Art. And surely the greatest modern French animal sculptor is the Spaniard, Matea Hernandez, reproductions of whose works have sometimes graced the



*Here is Foujita, the Japanese painter, as Tono Salazar sees her*



*A caricature of the painter, Van Dongen, by Tono Salazar*

pages of Arts & Decoration. Among the painters we could point to at least half a dozen names of artists, who, though considered shining lights of modern French art, are yet all foreigners. There are Pascin, Picasso, Picabia, Van Dongen, Fugita, Kisling.

Pascin is the true type of vagabond artist. Like Brancusi he was born in the Balkans and his early art training was in Vienna. After his student period he was one of the editors of the famous satirical weekly "Simplicissimus." From 1905 until 1914 he lived in Paris and came to America at the outbreak of the war. While in America he wandered about feverishly noting down every scene that appealed to his imagination. New York, Florida, Louisiana, Texas, Arizona, Cuba all furnished him with material for his amazingly swift and slightly caricatural pencil. After the war he returned to France and from there toured in North Africa. He has reconquered all his pre-war prestige and is today looked upon as almost a French artist.



*The painter, Kisling, is seen in this drawing by Salazar, in all the glory of his unusual garments*



*A somewhat reptilian depiction of Jean Borlin by Salazar*

Waldemar George, the well-known French critic, places him between Constantine Guys and Toulouse-Lautrec. From Guys he inherits the nervous workmanship, the quick slight of hand, the morbid finesse and the quite patrician ease of his illustrations. To Toulouse-Lautrec he is related by his natural leaning towards sharp dissection, his cruel and critical intelligence and his refined sense of the daily grotesqueries. Both the illustrations and the paintings of Pascin are now much sought after in Paris, and very high prices are paid for them by connoisseurs.

Another foreigner whose work is rated very high at present on the artistic mart is Kisling who was born in Poland. Kisling is one of the outstanding figures of the cosmopolitan group of painters who hang about the cross-roads of Montparnasse where the Café du Dôme and the Café de la Ratonde face each other. He is a character both in his fantastic get-up, which includes amazing screaming checkered shirts, and his amazing uncensored rabelaisian conversation. But back of the forgivable idiosyncrasies

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# Creating a Home as the Decorator Sees It

*Three Beautiful Rooms Done in Walnut in the Italian Renaissance Manner*



*In this reception room the beautifully carved walnut day bed has a cover of lustrous old crimson damask. The 15th century chairs are covered in red damask and the hangings are of the same material. The old coffee table has a marble top. On the mantel are two rare Majolica vases and set into the panel above is a Panini architectural painting. A panel of damask is hung in the fireplace. The floor is of terra cotta tile*



*The outstanding feature of this dining room is the unusually beautiful old Italian credenza which stands against the wall. Above, against a gold banner, is hung an old still life painting in an antique gold frame. The heavy candlesticks are of gilt, as is the candelabra beside the fireplace. The 15th century walnut table has heavily carved ends and the chairs are covered in red striped velvet with a fringe of old gold galloon. The walls are of rough plaster and the floor green tile*

*Courtesy of the Hampton Shops*



*A man's bedroom with its Tuscany furniture is beautifully simple and in excellent taste. The unique bed has no footboard and has a cover of old red damask. The Dante chair is covered in red appliquéd velvet. Over the dressing table hangs a fine Jacobean mirror. On the other side of the bed within convenient reach stands a night commode. The floor in this room is carpeted in a soft gray and the hangings are of red striped damask*



*This restful Georgian bedroom has soft yellow green walls and a soft green carpet. Into this color scheme the satinwood furniture fits beautifully. The hangings are of yellow and rose figured chintz, the shades on the lamps are rose and the bed covering is green striped faille. Over the commode hangs a unique silver mirror. The barrel chair is covered in yellow chintz*

*Courtesy of the Hampton Shops*



*The green and gold paneled walls of this Georgian drawing room make an attractive background for the interesting pieces of furniture. The comfortable mahogany sofa is covered in black and gold damask and the chair in glazed chintz. The red lacquer table beside the fireplace contributes a note of bright color and beyond is a parchment colored lacquer cabinet*



*The Heppelwhite table and old shield back chairs in this dining room are particularly fine examples of the famous English cabinetmaker's art. The chairs are upholstered in soft green damask. The Adam buffet and the 18th Century screen add a decorative touch to the classic simplicity of the room*

# Broadway to Date

## *1926 Yields a Few Joys, and We Merrily Await the Tales Told by Geniuses and Others in 1927*

*By* BENJAMIN DE CASSERES

AS I write this, 1926 is taking the final curtain and 1927 is moving in through the backdoor (everything is "backdoor" in America now, alas! alas!). The year has not seen the stage-birth of any great American dramatic genius. It has given us one from abroad—Bourdet is his name, and he wrote the greatest new play that has been seen here in many years, "The Captive."

Of the present season the two comedies that stick in my head are "The Play's the Thing" and "Say It with Flowers," of which more below. As dramatic criticism is purely personal reaction to a play, there are no standards for the gentle or hard-boiled reader except his or her own. But there is such a thing as *taste*, and I say that if you do not consider "The Captive" and "Naked" great dramas, "The Play's the Thing" a delightful comedy, "Broadway" a perfect comic melodrama, "The Dybbuk" a tremendous fantastic tragedy and Pirandello ("Naked" and "Say It with Flowers" are both of this season) a profound and varied genius—well, then, our tastes differ; only I am right and you are wrong!—so my blessings upon thee and may you always be fair in the sight of the Lord! But let's to't!



*Betty Linley as Leah in "The Dybbuk" at the Neighborhood Playhouse*

*Photo by White Studio*

"THE SILVER CORD."

Eddie Guest, the poet of home, hearth and mother and Lead, kindly window-lamp, would not like this play, put on by the Theatre Guild and written by Sidney Howard. It is a psychological study of mother-love *in extremis*. Mr. Howard is of the opinion, judging by his play, that most mothers are beyond redemption, that their love, especially for their sons, is common property-love. A mother is purely a biological product. Her selfishness has something so sublime about it, however, that the heart sympathizes while the brain condemns. She never cuts the apron-strings herself; in those few cases where she does, she sends the prodigal out into the world with the apron.

It is an impressive play, somewhat overdrawn, but put on with the usual Guild care and attention to little things. Margalo Gillmore as the jilted girl puts on one of her famous tantrum, crying, hysterical scenes that gets her prolonged applause. Nobody can beat Margalo at crying. She is Emily Stevens' heir-at-tears.

"The Constant Nymph" was one of the hilarious books of the year. Boldness, vigor, dash, a pinch here and there of Rabelaisian salt and a fine human touch, without being tear-baggy, it kept many of us up long after the radio man had gone to his final highball.

So I came to the production at the Selwyn with pretty high expectations of being amused. But again I beheld the failure of a good book to make a good play. You can't mix the arts. Literature is literature; a play is a play. They apparently belong to different compartments in the brain. Almost the same thing happens to a book when transposed to the footlights as happens to a good play when put into the logjamb. Besides, we do not see Sanger himself, and he was some character. Then so many characters seemed to be miscast that for me the illusion didn't carry on.

"THE CONSTANT WIFE."

A constant wife is a nymph who will stand anything. That, at least, is the way, I take it, Somerset Maugham, the author of "The

*(Continued on page 84)*

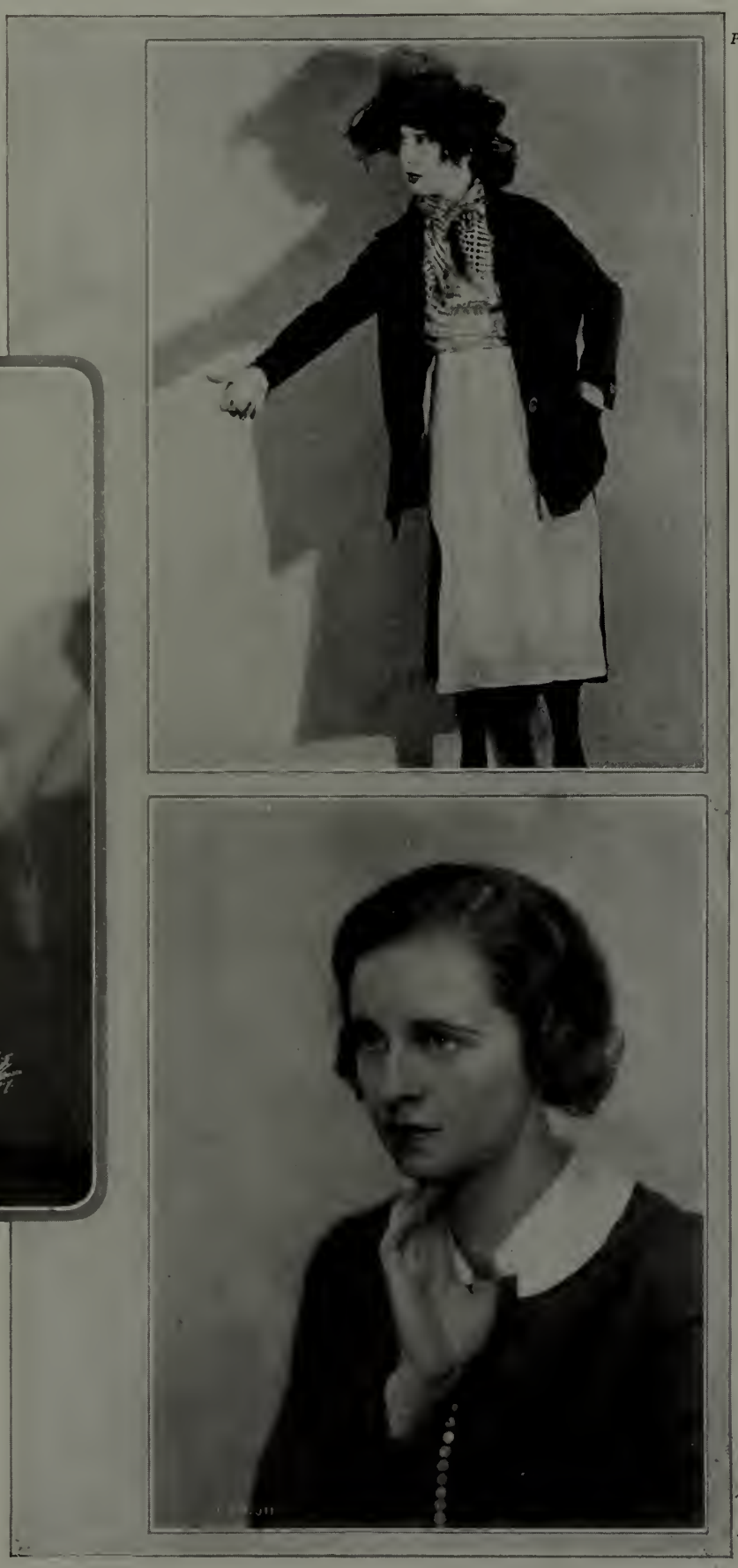


*Photo by Florence VanDamm*

*Lynn Fontanne as Eliza Doolittle in "Pygmalion" the Theatre Guild's second production of the season*

*Beatrix Thomson as Tessa in "The Constant Nymph", Basil Dean's dramatization of Margaret Kennedy's famous novel, which is being presented at the Selwyn Theatre*

*Photo by Nicholas Haz*

# Priceless Antique Rugs for Finest Decoration

*History, Tradition, Romance and Mystery Are Interwoven in Oriental Rugs*

By FLORENCE S. CLARKE

EGYPT carved her history on the stone panels of temple walls, painted it in imperishable pigments on slender shafts of one, reared against the blue Egyptian skies, hile Asia, in symbols wove her ncient records into rugs, telling their weave, designs and colors, e history and traditions of every ibe and family of her people.

Were we of the western world ser in eastern lore, we might trace every symbol and splash of color, me song of joy or wail of despair, story of heroic deed or a call to ayer, for the patient toilers of the ast mingled their life stories with e patterns taught by nature in r magic wisdom—so each rug has story of its own written in one of e many dialects of the world imagination and tradition. In gypt, an asp was the symbol of sdom, a viper of power, a beetle the earthly life, a butterfly of e soul—so one wonders what ere the symbols woven into the g in which Cleopatra rolled herlf, when making her unbidden trance into Caesar's presence, ell knowing that only as a rug, t as queen, could she gain adittance.

Rugs were first used in Egypt the priests for temple hangings, ter for temple floors and finally the luxurious palaces of the haraohs. From the simple white delicately tinted temple hangs, as time passed, rugs became bre elaborate in color and design. deless and imperishable dyes re used, the surface of the car- t merely growing softer in tint d more silken in sheen with the se of time. All the wild and r-like wandering tribes of the ntier, as well as the peaceful ellers of the towns made rugs curtains, beds and saddle covers, for seats of honor, funerals and prayer, weaving into them special colors and designs, which descended from generation to generation. The "hearth" or guest rug, always spread before the fire upon the arrival of a guest, was sanctuary, for if a fugitive from justice reached the sheik's tent and touched the rug, the whole tribe was in honor bound to protect him.



*A Spanish carpet of the sixteenth century, the vargueño, chair and fern stand are faithful reproductions of the same period, possessing all the color and charm of old Spain. Courtesy Tiffany Studios*

Until recent years, rug weaving was almost exclusively a feminine industry, little girls of six began by tying in the solid colors, until after long practice they could be trusted with the designs, but famine, pestilence and wars so depleted the ranks of the weavers, that rug making threatened to become a lost art and now men and boys do much of the work. The materials vary according to locality: sheep's wool, silk, camel's hair, goat's hair, cotton and linen are all used, the fineness of the rug depending upon the quality of the wool and the number of knots to the square inch, which vary from thirty or forty in a coarse Turkish rug, to four or five hundred in a fine Persian and a thousand in a silk carpet. Two kinds of knots are used, the "Sehna" and the "Ghiordes". Turkish designs are geometrical, as their religion forbids depicting animal forms, while the Persian paradise, a lovely garden with birds and animals, is often repeated in the rugs.

Among the most perfect Persian carpets are the Kirmanshahs and Kirmans, distinguished by their beautiful texture, mellow richness of color and delicacy of design. These usually have a central medallion, surrounded by a field of ivory covered with lovely floral designs in soft pinks, blues and greens and several shaded borders. Some have the Tree of Life, signifying immortality, the conflict between good and evil, knowledge and truth, bearing different fruits, with symbolic birds in the border. Among the most interesting antiques are

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*Courtesy Costikyan & Co.*



*hore silk rug, seventeenth century, rich golden yellow field, with arabesques crimson, green and ivory, scrolled carnation border. Courtesy H. Michaelyan*



*Seventeenth century Spanish rug from Granada, field in yellow, figures in tan and various shades of blue*

# All the King's Artists

## *Ingres, Renoir, Degas, Manet, Monet, Marin, Prendergast and Demuth Flaunt Their Seductions in the Art Galleries*

*By* LOUIS KALONYME

JEAN-AUGUSTE-DOMINIQUE INGRES was the bright, aesthetic north star of the December to mid-January exhibitions, coldly stripping the berouged, feverishly flickering moths—which were the virtuosic and sterile artists who seek each month to flutter via the Fifth Avenue art galleries—of their pretty, academic, or "modern" wings, thus exposing their creative poverty.

Of course, he wasn't the only star in the galleries, with an aesthetic constellation which, elastically enough, included Renoir, Manet, Cézanne and Marin. But Ingres, the great magician of form and line, the first academician of his time, seemed to be the one giant who invincibly confirmed one in the belief that it was Picasso who was his linear descendant and prophet and not the great dead of the Beaux-Arts and the National Academy. For the line which is Picasso is the line which Ingres handed on to Puvis de Chavannes, Chassériau and Degas. It is the line in which the music of Mozart and Beethoven sings, a line as pure as their melodies and as serene as the contours of primitive Greek sculpture.

Naturally a Degas, a Toulouse-Lautrec, twisted that line, the first with his dry, impersonal malice, the other with his *macabre* lusts. A line is developed by the needs a civilization, its lacks, humors and distempers, create in artists such as Ingres and Degas. And Ingres was a contemporary of Stendhal's, not of Baudelaire or of Flaubert. He, Ingres, was free of idealistic sentiment, and so his line, like Stendhal's prose, was apparently dry. It was this dryness, this apparent lack of sentiment (save a rather undisguised lust) for the odalisques, say, that he drew, which caused the romanticist movement (eager to shake up and loosen up a hidebound bourgeois social order and to transfuse its cold aesthetic with fresh, passionate blood) to look upon Ingres as the great aesthetic reactionary of the time.



*Drawing by Ingres. Courtesy of the De Hauke Galleries*

It was the drawings, such as the large group with which the new De Hauke Galleries made its bow among the local aesthetic halls, which aroused his romanticist adversaries against Ingres. These drawings, the fruit of a four-year (1820 to 1824) sojourn of sulking in Florence, are for the most part characteristic transcriptions by Ingres of Greek and Roman friezes and sculptural pieces in the Uffizi. It was not news that next to his beloved god Raphael, Ingres was, as we say, crazy about the antique classical fathers unearthed by Winckelmann and almost destroyed by the literal art of David, the big N.A. and aesthetic boss of *circa* 1820. (Ingres, you remember, was the prize pupil of David.) But these drawings do help one to understand why his critical contemporaries contemptuously dismissed Ingres as an archaeologist.

For, to the up-to-the-minute art critic of 1825, these transcriptions were unprogressive ancestor worship, and, at best, linear photographs of the aesthetic stones of dead ones. But we can see how much life and movement is packed into the finest pencil line. George Moore has quoted Degas as excitedly exclaiming before a drawing of a female hand by Ingres —"Look at those finger nails! See how they are indicated—!" One could only echo this excited finger pointing in contemplating the Ingres drawings at the De Hauke Galleries. So fine are some of the lines in these drawings that they seem imaginary. Some seem pricked through copying paper. Detail could not be more perfect. And that is why it is a little difficult at first not to believe that the critics weren't joking when they said Ingres couldn't draw. And then one remembered that this accusation always has been hurled by the critics at the artists who are one step ahead of their fellows.

The famous group of Impressionists, whose greatest members were exhibited at the Durand-Ruel Galleries, underwent similar treatment. It is difficult for us to understand what the critics objected to in the painting of Renoir, Manet, Pissarro and even Monet. Yet these artists suffered unbelievable ridicule, opposition and persecution. The answer to their enemies, and the salon favorites of the time, is that no one nowadays, not even the academicians, can remember offhand what the names of those critics were. How victorious the Impressionists have been has just been demonstrated by the requiems the recent death of Monet, the original Impressionist, occa-

*(Continued on page 86)*



*"Primavera" by Gerald Leake. Courtesy of the Ferargil Galleries*

# A Distinguished Manorial Room at Old Westbury Showing Fine Use of Ornamental Stucco



*James W. O'Connor, Architect*
*The rare old English living room in the W. R. Grace house, elegantly paneled in English oak to meet the strapped ceiling and deep frieze is one of the most hospitable rooms in this gracious Georgian mansion*

# Ornamental Stucco in Interior Decoration

*The Great Charm of Stucco Used in a Decorative Way for Ceilings, Chimney-breasts, Fireplaces and Walls*

By EDWARD B. ALLEN

STUCCO formed an important division of decoration in our Colonial mansions, although it is seldom mentioned. The wealth of beauty in ceilings, chimney-pieces and some walls and cornices, which still exist, especially in the South, amply repay one for a careful study of them.

This ornamental use of stucco, which is defined as "A general name for plaster of any kind used as a coating of walls; particularly a fine plaster composed of lime or gypsum, with sand and pounded marble, used for interior decorations etc.," was an old art even in the days of the Romans, who carried it to the height of perfection, for the magnificence of Pompeii was due principally to the use of stucco, and this heritage of Italy from the past has made her foremost in its use down to modern times.

Ornamental plasterwork was used in England throughout the Middle Ages, in a rough way, generally on the outside of the half-timber buildings, and it was not until the reign of Henry VIII, (to quote from Decorative plasterwork—Lawrence Turner), that its ornamental possibilities were realized by English craftsmen when Italian workmen were brought into the country, apparently through the influence of Wolsey, as the Italian style of ornamentation is so noticeable in the Wolsey Closet at Hampton Court. Their methods were apparently mastered by English workmen, and in the reign of Elizabeth it reached its highest development in England, giving that subtle charm to the buildings of the period designated as "Tudor." Very fine work continued to be done, although it gradually deteriorated until the time of Inigo Jones (1600–50), who introduced a new treatment and it became more architectural than before. Sir Christopher Wren introduced a freer treatment, but always kept it architectural. Gradually, however, the modeler began to imitate wood carving and as it then became an imitation of something else, it degenerated. In the time of Jas. Gibbs, under the influence of French rococo design, it entirely lost its architectural character.

The next period was that of Robert Adam (1760–90), but now it was no longer plaster or stucco, but "compo," the material used for picture frames, produced by pressing a doughy substance made plastic by moisture and heat, into wooden moulds

*(Continued on page 88)*



*Parlor at Westover, an old Virginia residence on the James River, showing a ceiling of exceptionally good ornamental stucco*



*Right—Ceiling in the drawing room of an old house in Richmond, Va., formerly the Wickham residence; exceptionally interesting use of stucco*



*Fine ornamental stucco ceiling, chimney-breast and wall frieze in "Kenmore," an old Virginia home*

# Fresh Beauty for the Home

## *New Upholstery and Drapery Materials to be Used for the Spring Renovation*

By ELIZABETH LOUNSBERY

T IS an accepted fact that color is more potent in creating the atmosphere of a home or room an is any other influence. It is en more important than good de-gn, for no matter how dominant is may be, it cannot overcome scordant color. Because it pro-ces so distinct a reaction to the e, how carefully should it be lected. With the same regard ould color be studied as the ckground for the upholstery and ngings of a room, so that the ole will prove restful rather an depressing or irritating in its ect.

For rooms that are to conform a definite period, every effort is w made by the manufacturers to ovide just the character of de-gn suitable for certain types of eriors. Take the fascinating VIIIth century Toiles de Jouy, e rare charm of which was due the fact that Oberkampf, under of the Jouy print works, ployed the finest artists of his y to make his designs. Among is talented group the name of an Baptiste Huet bids fair to rvive with the name of Ober-mpf. His subjects, "The Miller, s Son and the Ass" and "The our Seasons" have never lost their arm.

In design these Toiles de Jouy lected the interest of the hour. e earlier ones were Chinoiseries. udies of peasant life came next, d later motifs of the American ar of Independence and the French Revolu-n, which make them almost historical cuments as well.



Photograph by Drix Duryea

*A richly blended English chintz adds dignity and interest to the paneled living-room of Mrs. Joseph P. Knapp's southern residence. Elsie Cobb Wilson, Decorator*

Inspired by these les, our Ameri-n manufacturers 're sought to pro-ce in American les or chintz, the ne feeling, using fund of inter-ing incidents in early American tory as a theme. a result, the verhill chintz, strated, is one the newer ones de. This is com-ed of four mo-, the first show-Edward Teach, Pirate, better own as Black-rd, burying his asure on the erbank below enton, N. C. second, Sir nry Morgan, a ous Buccaneer der, planning of his expedi-s. The third, nrik Hudson, king his first ding on the river bearing his name, which he discovered, and, in the fourth, Pieter Minuit, the first Dutch Governor-General, buying Manhattan Island from the Indians for $24.00 and a gallon of whiskey.

Another interesting American made toile, produced by the same manufacturer, is the Jeffersonian pattern, showing interesting details copied from early engravings and documents, relating to Thomas Jefferson and his home at Monticello, Va.

To meet the growing demand for the higher priced hand blocked linens this same firm has imported a group of unusually lovely French patterns, printed in Nantes, one of which shows garlands of roses and foliage and another, brilliant parrots and bouquets of flowers on a black, deep amber, green, blue or cream ground, that are most alluring in their natural colorings. These are sufficiently impressive to take the place of damask in a formal setting. There is also a wide selection of beautiful velours de Gènes in period designs, in which the soft pile stands out clearly against a plain satin ground. Small patterns, too are seen in variety, suitable for coverings of occasional chairs and love seats and brocaded taffetas which have replaced the plain in popularity for the bedroom.

Another firm representing one of the oldest manufactories of cotton goods in the United States, is offering an interesting line of fine printed cottons in colors that are guaranteed not to fade, in spite of persistent sun and frequent washings. Among these another interesting toile pattern has been introduced in "Old New England" showing the home of John Quincy Adams and scenes typical of the New England country, at this period. For an early American interior this is ideally suitable, as well as inexpensive. "Mount Vernon" is still another subject, of similar interest, showing the home of Washington with incidental motifs of the surrounding country.

Nor is the selection of these finely woven Indian Head prints confined to American themes, for there are an equal number of colorful and characteristic Spanish designs, some charming French patterns, inspired by dainty French porcelains, and copies of the quaint English patterns, that may be



Photograph by Mattie Edwards Hewitt

*In the white paneled living-room, at Sweet Water Farm, the Long Island home of Mrs. Thomas Hunt Talmadge, contrasting patterns, in the sofa and chair coverings, have been consistently associated*

*(Cont'd on page 80)*



*"Teotimacan" is a characteristic painting by Carlos Mérida, the young Guatemalan Painter, who poses his group of peasant women against a tropical background*

# The Art of a Guatemalan Painter

## *The Remarkable Canvases of Carlos Mérida Combine Fierce and Primitive Color with an Extraordinary Sense of Restraint*

*By* CARLETON BEALS

AMONG the foreign artists in Mexico whose names have become closely associated with that vigorous and piquant school of painting led by Clemente J. Orozco and Diego Rivera, (which with such primitive insistence has struck its roots down into the very depths of the native race and habits) the most important are those of the Frenchman, Jean Charlot and the Guatemalan, Carlos Mérida. The work of the latter brilliant young artist builds itself up with geometric precision and restrained intensity. He is the least romantic, the most cautious of the whole school, yet apparently no less passionate than is Orozco himself.

In his paintings are traces of Picasso and of Van Dongen under whom he studied for four years in Paris; at times, one imagines, a hint of Solano, perhaps the afterglow of Mérida's two travel years in Spain and Italy; and, always, evidences of the powerful new tendencies in the art of painting in Mexico, where he has lived for six years.



*This canvas, which the artist calls merely "Composicion", shows Mérida's fine sense of design and in the original has a striking sense of color values*

Yet even more pervasive than all these influences are the memories of his native Quetzaltenango in Guatemala—for Mérida is a member of that remarkable indigenous Maya-Quiché race which has contributed so largely to the past glories of the New World and which received a new cultural quickening under the leadership of the martyred Felipe Carrillo of Yucatán.

At first glance Mérida's canvases seem to lack emotion; they seem too studied, too geometric; the coloring seems over dramatic, consciously primitive—artificial to our northern eyes. For us, the alien nature of the subject-matter detracts from the intrinsic spiritual content. But these are stylistic incidentals, superficial characteristics. This dazzling first-sight impression passes. There is in his paintings, on deeper examination, a compelling emotional kinetics the result of a subtle combination of super-simplicity, restrained handling, and sudden dramatic bits of flamboyant decorative beauty.

In the general composition of his pictures, Mérida cuts away all non-essentials, all unnecessary detail, everything is chiseled down to the bare minimum, and then—in rather violent contrast—he masses decorative motifs in a commanding place on his canvas.

The composition is based upon the pyramid. This is historical, yet original, and breaks company with the more fluid composition schemes of the moderns: Picasso with his spirals and pendulums for instance. The pyramid is an old Maya motif, though Mérida claims to have hit upon it by instinct rather than by precept—perhaps an unconscious reminiscence of the handicraft designs of his forebears, of the shape of his sharp-cut native volcanic hills, and of the visual record he retains of the pre-Christian temples that dot Guatemala.

Mérida's colors have a flat-wash effect; there is no dazzling overlay of colors, no electrical building up of tones, no massing of fluid shades. Yet his colors have this same perplexing taut simplicity: the repressed dynamic quality of his color-technique arises from juxtaposition only: vivid contrasts, rarely softened to a mood.

The lack of detail in hands and body-lines, the suppression of all realism except in the geometric decorative portions, results in a super-simplicity that imparts an exaggeration that is part of the startling restrained dynamics. Focused decoration thus becomes the foil of simplicity. These decorative bits are, curiously enough, often highly emotional, because they represent so much of the native character: the passionate love of color and design that is lyric in all semi-primitive art. In this respect his treatment of textiles, of flowers, and of designs has all the patient precision and breathless beauty of a Fra Angelica and the painters of the Sienese school, an intense love of co-ordinated inwrought detail that is an inevitable commentary that an art possessing these characteristics is still close to the handicraft tradition and

*(Continued on page 100)*



*In "Tipos de Chacul" the figures of the barefoot men, with their dark faces, dark coats and white trousers stand out sharply against the background which gives the effect of blazing sunshine*



*One of the landscape features of the S. Z. Mitchell estate at Brookville, L. I., in which flights of stone steps lead to interesting objectives, often with a staccato massing of cedar to enhance its beauty*

# A Georgian Manor On Long Island

*Recently Added to the Ranks of Residential Parks on Long Island, Comparable in Point of Architectural Grace and Landscape Beauty with any of its English Prototypes*

By HARRIET SISSON GILLESPIE

THE suave beauty of Long Island's residential parks that stretch so alluringly down the center or backbone of the Island and along the picturesque North Shore is only half suspected by the laity. For, aloof from the highways and the swift speeding motors that afford but the merest glimpse of their charm, behind rugged stone walls, high hedges or screened by heavy planting, they lie quite hidden from view.

Mellow old dwellings they are, for the most part, framed in wide acres as noble in char-



*James W. O'Connor, Architect*

*An al fresco breakfast room where walls done in tempera in predominating tones of blue and green form a captivating setting for the Italian fitting of marble and wrought iron*

acter, as extensive in scope and as rich in landscaping as any of the fine old English parks. Some, old Colonial relics, with all the ear marks of a gracious old age, and historic tradition to boot, have been remodelled to meet the exigencies of modern living. Others, modern replicas of English manors, of continental chateaux, rejoice in the same subtle quality of permanency and fit into their surroundings so intimately as to make it difficult to believe they are of other than an Old World origin.

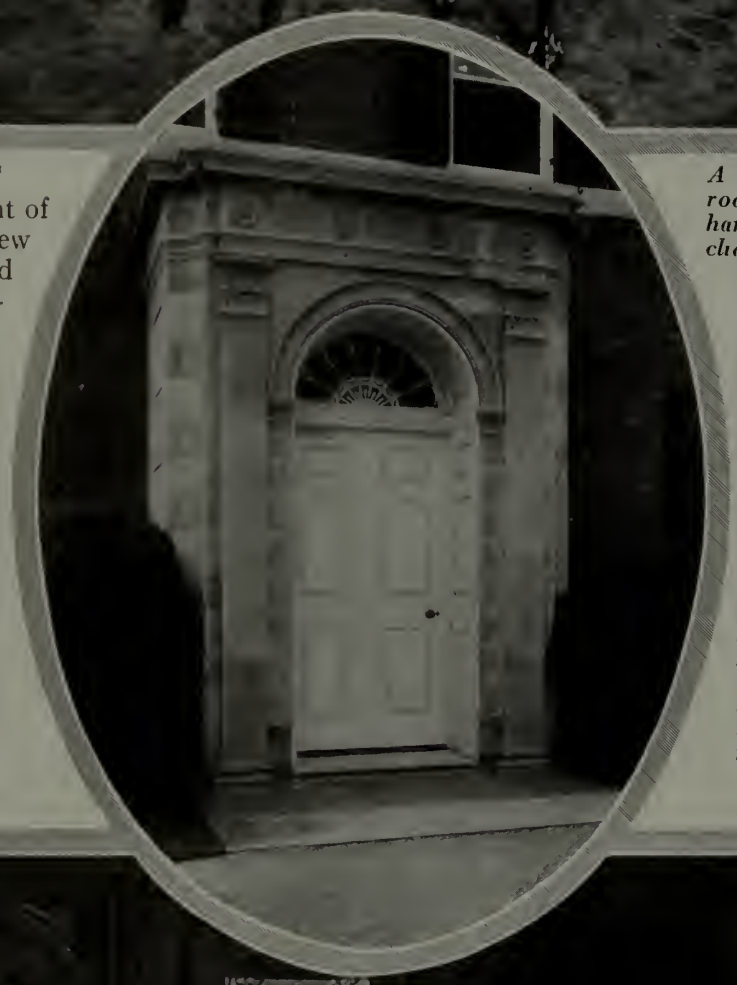
A recent addition, done in the style of the English Georgian, stands out strikingly in even this enchanted region of beautiful homes. Designed by James W. O'Connor, New York architect, for the owner, Mr. S. Z. Mitchell, President of the Electric Bond & Share Company of New York—savors of the style so highly favored in the Old Dominion in Colonial days, examples of which still hold a spectacular place among American landmarks.

On a 60-acre tract of picturesque meadow and woodland, the house stretches over more than 200 feet of ground area, where, adjacent to the dwelling the native growth has been augmented by hundreds of transplanted elm, maple, oak and red cedar. Rising two and a half stories in height, flanked by broad wings, with walls of red brick and limestone trim, a parti-colored slate roof broken by small dormers and sturdy chimneys to balance the composition, the house is illustrative of the architectural ideals for which the type has ever been famous.



*Photographs by Amemiya*

*A perfect type of an Adam interior is the dining room of the Mitchell house. Old blue hangings harmonize with the white paneled walls and the choice Chippendale pieces composing the furniture*



*The imposing entrance of the English Georgian house that forms the key note of the design. Of limestone, richly carved, in classic motifs it engages the interest without distracting the attention from the main façade*

It boasts a noble façade of great repose and fine dignity and no more fitting example could have been selected to grace this particular site. The architect has accomplished his task skilfully but he has handled his material with great reserve, not even allowing the lovely Georgian doorway—the important decorative note of the exterior—to lessen in the least degree the spirit of quiet tranquillity that pervades the composition.



*Below—The oak paneled library, comfortably furnished in English style, owes much of its architectural beauty to the recessed alcoved book shelves beside the fireplace*

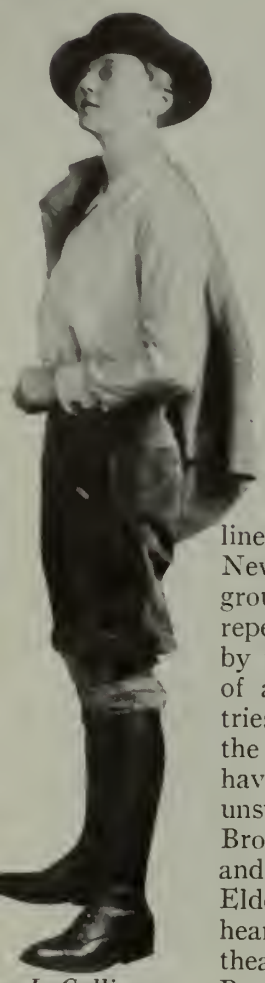
But, added distinction has been lent to it by the landscaping, for seldom have finer methods been employed or more amazingly beautiful results been obtained than in the treatment carried out under the direction of those past masters in the craft, the Olmsted Brothers of Boston, Mass. The grounds have been parked in a bewilderingly lovely fashion and the setting is superb. From the house in every direction, lovely vistas are spread forth, terminating in some architectural detail of dramatic force and beauty.

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# The Gallery and Its Dramatic Gods

## *Applauding Eva Le Gallienne's Successful Establishment of a Real Repertory Theatre in New York*

*By* LOUIS KALONYME



*va Le Gallienne s Hilda in "The Master Builder"*

IN the American theatre repertory has been a bright, hopeless dream. All the aesthetic ballyhoo, superior thumb-nosing, and golden ideals seductively outlined these last ten years by New York's pioneer theatre groups as sure routes to repertory, or some system by which the living drama of all centuries and countries could be kept alive in the contemporary theatre, have ended up either in unsuccessful emulation of Broadway's box-office art—and a complacent curtsey to Elder Shaw—in a half-hearted Florentine style theatre: in arty trash from Burma on Grand Street: or in adolescent pipe-dreams (in the expressionist manner) on Macdougal Street. In fine, repertory remained a dream.

Now, suddenly, in an old Italian temple of melodrama on West Fourteenth Street, repertory is a bright reality. Yet no patron's dollars bought this reality. Neither did the prosaic poetry of the Civic Repertory Theatre's odd trinity of dramatic deities, Ibsen, Tchekov and Benavente, or even their practical prophetess, Eva Le Gallienne, alone perform this miracle. They were merely the agents. The miracle itself was the enthusiastic work of rapt regiments of a heterogeneous army eager to worship these dramatic divinities at low prices. What Eva Le Gallienne did was to make the dream available. This availability, added to the desire to see on the stage what had been visualised through the printed word, made the dream a reality.

Now I am not one who is able to rehearse, without some reservations, the wonders of the special gods Miss Le Gallienne chose to remember and celebrate at the opening services in the Civic Repertory Theatre's house of worship. Benavente has been trying to get born all his life; not even the Nobel Prize was a helpful midwife. Tchekov's spiritual honesty, his glowing love of humanity is less discursive in his stories. Ibsen's sociological arguments have been admitted and have become part of the written and unwritten *coda* of civilised society; his social problems have, for the most part, been swallowed by history. But if you had heard the hallelujahs and amens of the worshipful army which attended Miss Le Gallienne's thaumaturgic services, you would have gathered that Ibsen, Tchekov and Benavente were no longer regarded as artists, if ever they were, but as spiritual fathers of the present generation. The attitude of this audience was one of love for men who had labored to make the bread of life less heavy and tasteless. Certainly it wasn't critical. The play (and the playwright) was the important thing.





*Eva Le Gallienne as Masha in "The Three Sisters", first played here by the Moscow Art Theatre*
*Photo by Nickolas Muray*

For the moment, this is as it should be. What Miss Le Gallienne's audience obviously wants is a stage library, a place to sit back comfortably and visually to thumb the pages of the modern dramatic classics. And it is such a place that she provides. Her Civic Repertory Theatre is the first real effort to duplicate in America a type of theatre that has been a commonplace in Europe these many years. Anyone, for a few pennies, can see the plays of Racine or Corneille or Moliere enacted almost every night in Paris, or those of Ibsen and Wedekind every other night in Berlin. The acting in Miss Le Gallienne's theatre is not, perhaps, as mature as the general level of acting in the European state theatres, but even in Paris and in Berlin the play is the paramount thing.

It is the play, the opportunity to see plays which the Broadway managers believe they cannot afford to produce, that brings Miss Le Gallienne's audience to the old, out-of-the-way theatre which has been deserted by the amusement center of the city in its electrical parade up Broadway. In this audience are many men and women, old and young, whose

*(Continued on page 94)*



*Eva Le Gallienne as Mirandolina in Goldoni's comedy "The Mistress of the Inn"*

*Left. Photo by Nickolas Muray*

*Eva Le Gallienne as "Imperia" in "Saturday Night" the play in which she opened the Civic Repertory Theatre in October*

# Contemporary Reminiscences

## *The Decline of the Era of National Disparagement and the Rehabilitation of Babbitt*

*By* BURTON RASCOE

REHABILITATION OF THE BABBITTS

WHEN you have money in your pocket and are sitting on the world, you can tell people who find fault with you to go sit on a tack. That may relieve your feelings somewhat but does not clear your conscience of the sting. For the most annoying thing about criticism is one's persistent inner suspicion that the critic may be right—he is malicious, maybe, ill-natured, envious and doesn't count, but with all his disagreeable qualities there may be a grain of truth in what he says. "A bad attack of bile" and "an envious and ill-tempered screed" commented Henry Wadsworth Longfellow when from out of an overwhelming deluge of praise he was suddenly struck in the face by a somewhat daring woman named Margaret Fuller and a "disreputable little souse" from Richmond, named Edgar Allan Poe; but it is significant that Longfellow's private journals reveal that he also shared their doubts that he was quite of the stature of Shakespeare, Dante and Homer as others had so generously claimed.

There will persist, I am afraid, some troubling intimations that we are not quite perfect for a long time after our present national self-congratulation has got Europe buffaloed. Europe, broke and somewhat out of luck at present, envies and hates us. It is time for us all to stick together and boast our game. We've got the coin; as a nation we are sitting pretty; and if Europe doesn't like us, it knows what it can do. The reaction against national disparagement and criticism is setting in. Culture with us is beginning to hum. We are poised, secure and self-assured. Mr. Mencken has told us that the novel in England has gone to pot while the literature of this country is blossoming into full and healthy flower. Marie of Roumania has gone back home without getting what she came after, like a panhandler who lost his nerve while about to make a touch. The art treasures of Europe are pouring into this country from every boat. Even highly authenticated bones of the Twelve Apostles were shipped to Chicago in twelve cases and were there about to be auctioned at a rummage sale of the Woman's Auxiliary when Cardinal Mundelein decided that the relics should not be dispersed in private ownership. Babbitt, the maligned Rotarian, is being rehabilitated socially, aesthetically, intellectually.



*Zona Gale, whose latest book "Preface to a Life" is one of the successes of the season. Published by D. Appleton & Co.*





*Above—Booth Tarkington, whose recent novel "The Plutocrat," published by Doubleday Page & Co., has started much controversy*

*Right—Hugh Walpole, the most popular English lecturer who comes to this country*

Booth Tarkington leads the movement in this reaction against the fault-finding of the native critics. Mr. Tarkington has discovered the analogy that exists between the United States and the *Res Publica Romana* of the Twelve Caesars. It is not a new discovery. Professor Hadley in his "Rome and the World Today" has seen so close a resemblance between Roman and American civilization that he warns this country against the twin evils that hastened Rome's downfall—the abuse of power by the rich and the form of Socialism that this abuse begot and fostered. And that most gifted prose stylist among all our native historians, the late Thomas Spencer Jerome, has drawn a striking parallel not only in the origins and development of the two nations but in their social, moral and aesthetic standards and interests.

BOOTH TARKINGTON AND THE CRITICS

But Mr. Tarkington is the first, I believe, to recognize in George F. Babbitt a modern Emperor Augustus, in the Rotarian a Trojan, and in the President of a famous manufactory of the West a triumphant Titus. And of course he is right. One cannot read Vellius Paterculus, Tacitus, Suetonius and the "Scriptorae Historiae Augustae" with intelligent understanding without seeing how like the heroes they celebrated were to the elder J. P. Morgan, Andrew Carnegie, E. H. Harriman, James J. Hill, J. B. Duke, Henry Ford, and lesser lights in American industry. If the Kiwanian is a joiner, let the reader remind himself of the Emperor Augustus's boast: "I have been pontifex maximus, augur, a member of the fifteen commissioners for performing sacred rites, one of the seven for sacred feasts, an arval brother, a *sodalis* Titus, a fetial priest." If the Babbitt thinks pretty well of himself, Augustus did not scruple to have chiseled on temple walls in both Latin and Greek texts extensive account of his good deeds and his honors, including "By decree of the senate my name was included in the Salian hymn, and it was enacted by law that my person should be held sacred in perpetuity." The late Anthony Comstock and Cato the Elder were a great deal alike. If Avery Hopwood adapted for the American stage some popular bedroom farces from the French, Terence also adapted for the Roman stage some naughty bedroom farces from the Greek. If the high-pressure American salesman likes to root for the Giants or Yankees, the high-pressure Roman salesman liked to sit in the stadium and root for gladiators.

It is in his new novel, "The Plutocrat" that Mr. Tarkington tells us how like the Roman emperors is the American small-town millionaire. There is purpose in Mr. Tarkington's novel. It is obvious that he thinks Mr. Lewis's portrait of an American business man is unfair, and has made one more to his liking. Mr. Tarkington has incidentally a great contempt for aesthetes, intellectual snobs, modernist poets, arty folk, and writers for literary magazines of small circulation. This is rational enough for some of these writers have been odd

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# Your Business Problems as a Homebuilder

*Helping You to Spend Your Money to the Best Advantage for Your New Finished Floors. Third of a Series*

*By* C. STANLEY TAYLOR

FROM the personal viewpoint of the author, who is thoroughly enjoying the experience of writing this series of articles for Arts and Decoration, there is an added pleasurable element in the fact that the method of discussion permits at any time a momentary digression to introduce some practical thought which may prove of value to those who are seriously contemplating the important type of investment represented by a new home.

As a general rule, editorials on such subjects as walls, roofs, windows and floors, are inherently technical in their nature, or seriously detailed from the aesthetic viewpoint, but when we talk about them as factors in the homebuilder's investment, considerable leeway is given to bring out important points of any kind which may be helpful specifically or as a guide to careful consideration before the investment is actually made.

Having carefully paved the way for a digression (which is often a device for emphasis), we would like to direct the reader's attention to a fact which usually is never made clear to the investor in a new home. In almost every section of this country, the greatest single cost factor in homebuilding is the high cost of labor. Old ratios have been destroyed. Considering wages with performance, the cost of homebuilding labor has increased much more than the cost of homebuilding materials and equipment; so that today, when a practical analysis is made in the light of actual field experience, it is found that of the total cost of a new house almost two-thirds is the cost of labor.

The above fact is highly significant from the pocketbook viewpoint of the homebuilder, because when the cost of installation is so high, it is foolish to buy and build into the house anything but good materials and equipment which will at least pay dividends and amortize the investment through savings in maintenance and replacement costs.

Nowhere does this fact more definitely impose its warning than in relation to the problem of selecting finished floors for the new home, because the labor involved in the installation of good materials and in finishing (as in the case of wood floors) is not much greater than where cheaper installations are made. There is no question that



*Hexagonal clay tile with dull surfaces and occasional patterned pieces laid with broad cement mortar joints. Lewis Bowman, Architect*

aside from aesthetic values, the most important factor in selecting flooring is to make certain that in its finished condition it will last for a long period of time without depreciation in appearance and without the constant necessity of refinishing at an expense which soon mounts far beyond the investment for an original good installation.

In considering the problem of finished floors, it will soon be realized that the various available flooring products are divided into three general classifications. These are (a) wood floors, which include both the soft and hard woods with variations in methods of laying, finishing and in patterns; (b) the hard floorings, such as tile and marble; and (c) the soft or resilient floorings which would include rubber tile, linoleum and various types of composition tile.

For each type of room in the house the flooring problem is different, because the requirements differ considerably and the final decision must be influenced not only by practical requirements of wear but also in consideration of the function of the floor as part of the interior design.

Before discussing practical factors involved in floor selection, it is important to give some consideration to the part which the floor plays as the literal base for modern interior architecture and decorative schemes. The first point for the homebuilder to realize is that the trend in modern domestic architecture is toward the use of floors for which the precedent was set many years ago. The use of ornate parquet designs and other modern and complicated developments in floor patterns is rapidly giving way to the return of the simplicity and richness found in the older houses of France, England and the Mediterranean countries. Thus we find flooring contractors reporting an amazing increase in the requirements for wide board floorings of oak, maple and chestnut, or for more luxurious rooms, wide plank effects

*(Continued on page 111)*



*Clay tile with glazed surfaces, laid in random pattern and blended colors, makes an extremely decorative and durable floor for an entrance hall, particularly in an Italian or Spanish home*



*Oak flooring has been used for this room and a most interesting treatment of the steps and hall has been developed by using heavy old planks. Note also the effective wood paneling. Richardson, Barott & Richardson, Architects*



# MARTINIQUE

## *an exotic chintz, filled with the life and color of the Tropics*

THE delights of Martinique, that volcanic little island of the West Indies, with its sugar-cane and cocoanut palms, its serpents and colorful coral, its carefree Africans singing and dancing through the languorous tropical nights and warm, sapphire-blue days—form the exotic design of this new Schumacher chintz.

In color it is distinctly modern, for it comes in *cuivre* (copper, but with a new salmon tinge) *noir* (the green of the sugar-cane is especially effective against the black), *bis* (a soft biscuit shade), and *vert* (the new Adam green).

BUT the story of the design goes back to the year IX of the calendar of the French Revolution (1800).

A certain M. Pelletan, wealthy planter of Martinique, fearing for his profit because of a proposed restrictive blockade, journeyed to France to organize methods of smuggling his sugar into Europe. Desiring to take back to his only daughter, Zulmé, something to please and amuse her, he commissioned a French artist to make a painting of characteristic Martinique scenes.

It is this ceaseless searching into the decorative achievements of the past, this adapting them to the newest trends, that distinguishes Schumacher fabrics



*An 18th Century French artist's conception of a languid tropical isle—here given modern interpretation in chintz. It comes with ground of cuivre, noir, bis or vert*

—gives them variety, assures their authenticity of design.

Whatever your decorative needs, there are Schumacher fabrics especially designed for them—rich velvets, lovely brocades, brocatelles and damasks, fascinating prints, chintzes and toiles de Jouy, splendid, lustrous satins and taffetas, beautiful tapestries and embroideries.

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HOW you can, without additional expense, have the professional services of an interior decorator for your furnishing problems, is explained in the booklet we have prepared, "Your Home and the Interior Decorator."

It shows how much the decorator can help you in furnishing your home attractively. Take your problems to a decorator, upholsterer, or the decorating service of a department store and they will arrange to show you Schumacher fabrics. They can promptly get special and carefully selected samples from us to meet your particular requirements.

Attractively illustrated in full color, this book will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept B-2, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

F. SCHUMACHER & CO.



*Here is an interesting example of wide board flooring, using various widths and attractive graining. Frank J. Forster, Architect*



*Stairs and floor are of concrete construction, finished with smoothly troweled portland cement. Frederick Sterner, Architect*



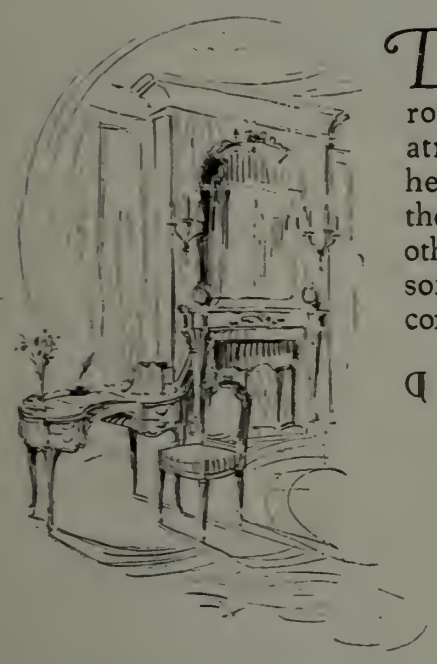
*Marble or tile in marble effect is correctly used for an entrance hall of this character. John Russell Pope, Architect*



*This floor is made up of short narrow strips of oak graded in color and pattern and laid in squares as shown. Harry W. Tuttle, Architect*



*New York Galleries, Inc., Decorators*



DELIGHTFULLY "French" in decorative treatment, this sleeping room is distinguished withal by an atmosphere of repose . . . an effect heightened by the manner in which the exquisite bed, chaise longue and other pieces are arranged before the softly glowing background with its contrasting tones of delicate color.

¶ While the imagination might picture the charm of such an environment, the possibilities of this and other decorative suggestions become more intriguing when viewed at these Galleries, composed in a series of Old World settings.

¶ Here, indeed, a wealth of enchantment unfolds itself to those who would enrich their surroundings with the beauty and interest associated with the treasured traditions of other days.

© 1927, N. Y. G.

New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

# The Decorative Qualities of Plate Glass

*Long Used in the Construction of Commercial Buildings, this Type of Glass Is Now Utilized In the Home in a Variety of Ways Both Useful and Ornamental*

PLATE glass is distinguished from other forms by its freedom from surface waves, its thickness, its clarity of texture, and its brilliant polish.

As far as the use of plate glass in the construction of buildings is concerned, the builders of hotels, office buildings, and stores were the first to recognize its value. Today, however, the same factors that make plate glass desirable in large commercial structures have made it equally desirable not only in the construction, but in the equipment of the home.

Because of the lustrous quality which is possessed by this type of glass alone, plate glass windows add much to the architectural distinction of the well-designed residence. The perfectly flat surface and flawless texture afford a vision free from the distortion caused by whorls or wavy panes.

The high polish of the glass causes it to reflect most beautifully the brilliant autumn foliage of a maple, the delicate filagree of a snow-covered elm, or the riot of color in an old fashioned garden. Thick enough to act as a virtual non-conductor of heat and cold, the use of plate glass in the windows makes possible substantial heating economies, while deadening the noise of passing traffic and reducing the chance of breakage.

The plate glass mirror has for many years formed one of the utilitarian-decorative features of the home. It is only comparatively recently, though, that the full possibilities of the mirror have been realized. The mirror is still valued as a looking-glass, but it has greatly extended its field of usefulness.

A mirror is now frequently hung so as to reflect a view as seen through the window in the opposite wall. The result is a picture more accurately painted, more softly lighted and shaded, and with more animation and variety, than can be created by the most skillful of landscape artists. Behind a bowl of flowers on a console table, the mirror will reflect the full beauty of the blooms while giving a delightfully cool and pool-like effect.

The mirror is also used to overcome defects in architecture by adding light and a convincing illusion of roominess. Properly placed, a mirror will pick up the light and throw it back into an otherwise gloomy corner. A tall mirror in a room whose ceiling is too low will do much to correct the proportions. Hung at the end of a hall, a mirror will give an impression of spaciousness not justified by the actual dimensions.

One of the most interesting uses to which plate glass has recently been put in the home is as a decorative and protective device in connection with fine furniture. Cut to fit the shape of the flat, exposed surfaces, covers of plate glass will protect the furniture from mars and scars. The covers will accentuate the grain and polish of the wood. Often they will bring a brilliant high-light just where it is most needed to brighten up a room.



*The luxuriant foliage of the garden is reflected beautifully in this large plate glass window of a residence in Coral Gables, Florida*



*Plate glass covers for articles of furniture in the dining room are a sure protection against the disfiguring scars left by too hot dishes or boiling water*

Safeguarded by glass, dressing tables will be preserved from the ruinous stains left by spilled cosmetics or perfumes; the desk will not suffer from flying drops of ink; the refectory table in the hall will not be scratched by the heterogeneous mass of objects frequently piled upon it; the dining table or buffet will be safe from the devastations of hot plates or boiling water.



*The highly polished surface of this beautiful desk is effectively protected by plate glass from flying drops of ink*

A cover of plate glass for the dining table adds to the practicality of cooking many articles of food in electric devices on the table itself. The surface will suffer no damage even though the percolator boils over or any of those other mishaps occur which are more or less frequent in the preparation of a meal. The doilies and centerpiece, too, can be protected by placing them under the glass.

To the woodwork, walls, and draperies, plate glass is as good a friend as it is to the furniture. Particularly in the cities, dust and grime are almost inseparable from the window sills and the edges of the curtains that brush against them. But if the sills are covered with plate glass they can easily be kept clean with a damp cloth, and the lower borders of the curtains will never have the all-too-prevalent bedraggled appearance.

A sheet of plate glass can be effectively used to capture the smoke and grime that are sometimes blown upon the wall by the heat from the radiator. The glass should be fastened to the wall,

*(Continued on page 103)*

BY APPOINTMENT ANTIQUARIANS TO HER MAJESTY THE QUEEN

# FRANK PARTRIDGE

**NEW YORK:** No. 6 WEST FIFTY SIXTH STREET

**LONDON:** 26 KING STREET, ST. JAMES



A DINING ROOM BY FRANK PARTRIDGE, INC.

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**The entire Frank Partridge collection both at the New York establishment and in London represents the finest assemblage of 17th and 18th Century English Furniture outside the museums of England in the exceptional character of the specimens. The House also specializes in Old English Staffordshire pottery—needlework—tapestries and Oriental porcelains.**

*Every Article Guaranteed*



*In planning the Haig house, every advantage was taken of its site. The conventional arrangement of rooms was set aside so that the living room and dining room, which are at the back, get the sunshine and look out over the Hudson River. Since the house is situated on a slope, it was possible in building to put a garage under the dining room without excavation. This, in turn, gave the architect an opportunity to place a concrete slab over the garage which forms a perfect foundation for the tiled floor of the dining room, without incurring additional expense. The interior of the house is in rough plaster, with oak woodwork, throughout, a plan which gives coherence to the whole and a delightful sense of space*

# A Small House of Dignity and Charm

## *This Picturesque Dwelling in Riverside, New York, Savors of an English Village Rather Than a Modern American Suburb a Few Miles from the City*

*The home of Professor Robert M. Haig has exterior walls of stucco, a shingled roof and casement windows, all reminiscent of the English country cottage*

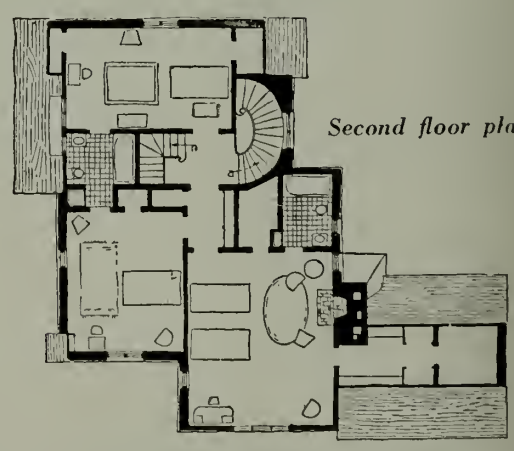
*Julius Gregory, Architect*



*The main entrance to the house, with its heavy oak door and handwrought iron hinges is the embodiment of simplicity and good taste. An iron lantern and foot scraper add their decorative touch*



*Admirable restraint is apparent in the arrangement of the small entrance hall in which the chandelier and handrail are of handwrought iron. No furniture was used; a Persian rug and lovely vase filled with flowers supply a decorative note of color*



*Second floor plan*



*First floor plan*

*The floor plans show the excellent arrangement of the rooms. On the first floor is the entrance hall, living room, dining room, breakfast nook, kitchen and lavatory. On the second floor are three bedrooms, two baths and a storeroom*



# MASTER OF THE HOURS

JUST as the smartest clothes are created in Paris, and the most skilful diamond cutting done in Holland and Belgium, so are the finest watches made in Switzerland. The reasons make a long story, but it is generally recognized that the Swiss make marvelously accurate and durable watches, and make them thinner than any other people.

Marcus & Company have, for many years, offered to their patrons the watch that is considered to be representative of Switzerland's most famous guild. These beautiful slender discs are, for accuracy, miniatures of the sun. Each is so exquisitely made that it will divide, not only days and years, but your entire life into tiny, flawless fractions of time.

After twenty years of use, one of these watches recorded extremes of variation amounting to only 22.5 seconds during a six months' test against United States Observatory radio time signals. They have received literally hundreds of awards in accuracy contests at government observatories in England, Switzerland and other countries. They are fully adjusted to all positions and all temperatures, jeweled throughout with rubies or sapphires, and may be had in many sizes and models, including small wrist-watches for women.

It is quite true that the finest watch in the world is no better than the one who sells it, for all watches need expert attention every year. To give this and other services promptly and cheerfully has distinguished the policy of Marcus & Company for more than fifty years.

*Women's jeweled wrist-watches, from* $75.00 *to* $150. *Swiss watches in platinum, gold and silver, from* $2000 *to* $30. *In strap bracelets for sport wear, from* $500 *to* $50.

## MARCUS & COMPANY

JEWELERS

At the corner of Fifth Avenue and Forty-fifth Street, New York City and Palm Beach, Florida

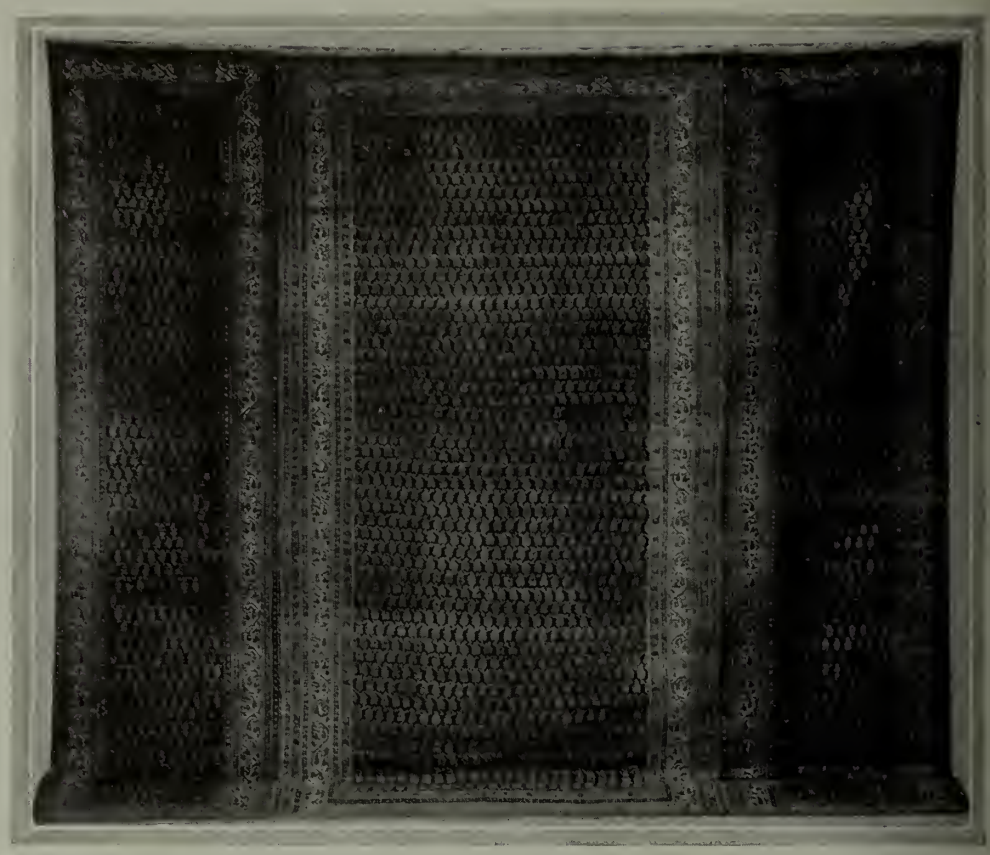
© 1927

(Continued from page 58)

e Persian hunting rugs, woven for the Shah rly in the sixteenth century from Chinese tures of the hunt. There are but twelve of ese rugs in existence and they are remark-le not only for their exquisite weaving and rvelous coloring but for their faithful record old customs.

The loop, pear or palm design, seen in rugs d in beautiful Kashmir shawls has many anings. Some think it a loop of the sacred er of Persia as it winds over the plains, ers, that it is the flame of the fire worship-s, or a leaf of the palm tree. In Saraband s the entire field is covered with rows of all palm leaves facing in opposite directions nded by many borders. The colors in these deep lustrous blue, rich red, ivory and e; often a human figure is woven in the rder. Other emblems appearing in borders the rosette, inspired by the flower we call Star of Bethlehem, the Swastika, denoting lth, happiness and good luck, and the circle aning eternity. A few tufts of unclipped o in a rug are thought by the Easterns to ng prosperity, as a bead or tassel woven o center or border was supposed to avert evil eye.

A bit of romance is woven into the Kis ilim rug. The name is said to mean "Bride's g" because they are woven by young girls as gift to their future husbands and as they works of love inspired by dreams, hopes d fancies, the materials, colors and designs chosen with greatest care and the work-nship is the best of which they are capable. o these a lock of hair is often woven as a ssage of affection. In the Orient the Khilim used both as a floor covering and as a curtain to divide the dwelling portion of the tent from the part in which the cattle are sheltered from the storm, while in America these rugs are popular for couch covers and hangings. A rug almost unknown and seldom seen outside its home is the Touareg, woven by the women of that wandering tribe of traders, who live in the desert south of Tunis and Algeria and control the principal caravan routes. The most beautiful of these are used for shrouds and buried with their owners.



*Eighteenth century Saraband Triclinium Persian Carpet. Field of lustrous blue covered with delicate jewel like flower clusters. Border an undulating vine on ivory with multiple stripes in tones of blue and red. Courtesy Kent-Costikyan*

Among the hills of central Anatolia nestles the little town of Oushak, famous in the fifteenth century for the exquisite carpets woven on its looms. Fine, beautiful in coloring and delicate in tracery as stained glass windows, these rugs vie with paintings in Italy's great cathedrals. So few in number they are seldom seen even in rare collections, though the steps leading to the high altar in Westminster Abbey are carpeted with one of these beautiful treasures of past centuries, a silent witness of many coronations, pressed by the feet of many English sovereigns. One of the most beautiful rugs in the world, the sacred carpet of Ardebil, now in the Victoria and Albert Museum, nearly caused a break in relations between England and Persia, as Queen Elizabeth's ambassador felt insulted when requested to wear sandals over his shoes when stepping on its sacred surface. The design is floral in soft rich tones of yellow, blue and ivory and there is an interesting inscription in the border.

The "Namazlik" or prayer rug, sometimes called "a creed in color" originated with the Mohammedans of Asia Minor, probably to provide the worshipper with a clean place on which to pray, as it is unlawful for a Moslem to kneel on an unclean place; therefore the prayer rug is his constant companion. Every faithful follower of the Prophet has one, more or less valuable according to his means, upon which he prostrates himself five times daily, when the Muezzin from the balconies of the minarets issues the call to prayer. Tradition has it that King Solomon was transported to Mecca upon a fabulous green carpet, whence more than three hundred years later Mohammed made his pilgrimage. The niche of the prayer rug, intended to represent the "mihrab" or upper arch of a Mohammedan mosque is always pointed toward that hallowed city. Frequently a mosque lamp of floral design hangs from the niche and the columns on either side are intended to represent altar candles. Antique Ghiordes prayer rugs are rare and precious. The central color, blue, red, yellow, green, ivory or white, gave the tone to the entire rug.

Spanish rugs, with their historic and romantic associations have much fascination. Some of the oldest carpets in existence are Spanish and into the warp and woof of these rich textiles are woven much of the history and symbolism of many reigns and the characteristics of many races. Spain early learnt the craft of rug weaving from the East, but developed it along independent lines, for the character of Spanish carpets in both design and technique is distinctly individual. During the last half century many of the treasures of churches and convents have found their way into the open market so that a far wider knowledge of Spanish art has been diffused.

The Hispano-Moresque influence in Spanish rugs dates from the twelfth century, but few examples earlier than the end of the fifteenth century exist. Under the Moors, rug weaving reached the peak of perfection and Spain became one of the most famous centers of the industry. Antique Spanish rugs are usually abnormally long in proportion to their width, and this, in connection with their heraldic de-

(Continued on page 98)



*bird of paradise, storks, baskets of flowers and jeweled trees on the deep apricot of this antique Chinese carpet indicate that it may have been a wedding rug. te lanterns and dwarf trees in jars are woven in the deep blue border. Courtesy B. Altman and Co.*



# English Period Interiors By Vernay

THE distinctive charm and refinement of the 18th century Pine Panelled Room illustrated above is typical of the many important interiors executed and furnished by Mr. Vernay. The enlarged facilities of the decorating department are at the disposal of those seeking a high expression of their personal tastes in rooms conforming to the best traditions of the famous periods when English furniture and craftsmanship were supreme.

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# Charm and Hominess in Modern Colonial House

*Dwight James Baum Who Has Done So Much to Develop a Standard for the Medium Size Home in America Designed this Typical Colonial Residence for His Own Home at Fieldston*

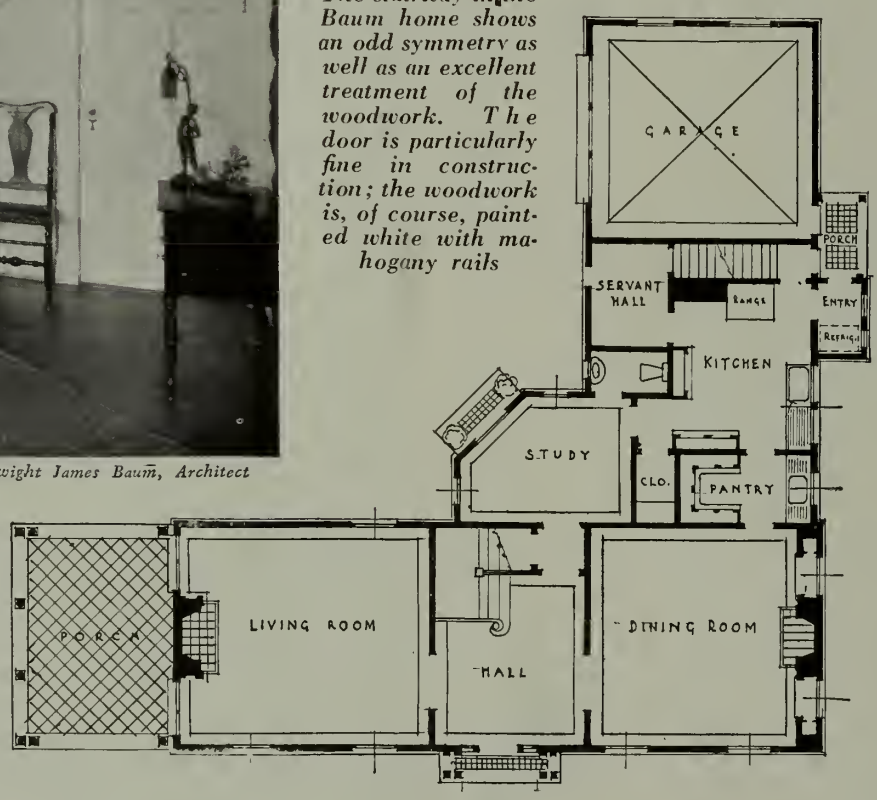


*Dwight James Baum, Architect*

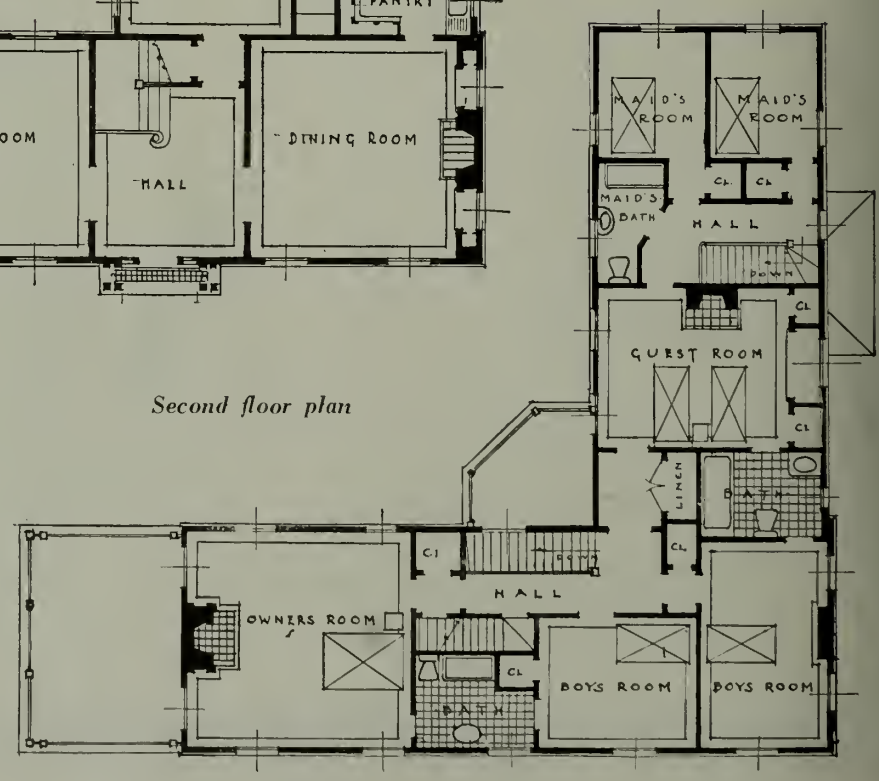
*Although Fieldston where Mr. Baum's house is located is really a part of New York City, it has all the verdure and surrounding garden space of a country dwelling. There are splendid old trees about the house that were deep in a forest a few years ago. The roadways are wide and the flower gardens ample. The fitting of Mr. Baum's house inside is charmingly Colonial in every detail from wallpaper to rugs, furniture, decorations and woodwork. Probably no home is more completely a realized home than the one an architect designs for himself in a location he has chosen and in the architectural period which he likes best*

*The stairway in the Baum home shows an odd symmetry as well as an excellent treatment of the woodwork. The door is particularly fine in construction; the woodwork is, of course, painted white with mahogany rails*

*First floor plan*




*Second floor plan*




*These floor plans are worth careful study so interestingly is the space adjusted to the fullest convenience and comfort of the home. On the second floor there are five bedrooms, three bathrooms and a convenient hallway*

*Above is the front view of Mr. Baum's home. It possesses in a full measure the quaintness of the early Colonial house that so beautifully expressed the fine democracy of our forefathers. Yet in every detail it is modern, convenient and finely practical*

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DECORATIONS
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in connection with our factory at
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where all our furniture
and woodwork is made

(Cont. from page 62)

glazed or unglazed, some indicating the Indo-Chinese influence, others with flowing flower patterns, on black, yellow or Wedgwood blue grounds.

There are others with pen and ink printing of pheasants and foliage, bolder in character and more appropriate for a living-room than for informal use. Flowered stripes and dainty cream grounds scattered with tiny roses or nosegays in cross-stitch adequately supply the demand for the simpler patterns. "Meadow" one of the newest and somewhat larger designs shows a graceful arrangement of field flowers against a black or a cream ground. Other features of these looms are inexpensive broken gay colored stripes, all cotton, suitable for outdoor slip covers that are both water and mildew proof, also large brilliant checks for kitchen and outside cushion covers, with stripes to correspond. A waterproof non-crackable glazed solid colored chintz in colors and in silver or gold is especially desirable for window shades and card table covering.

According to the prediction of one of our largest importers of drapery and upholstery fabrics, color is to be the deciding note in the design, and larger patterns are to be favored, except in the treatment of informal rooms, which remain appropriately simple in character. Crewel embroidered linens and large flower patterns, in which the bird is less evident, hold their popularity for living-rooms. In pictorial



Photograph by Drix Duryea

*The charm of soft toned semi-glazed chintz is evidenced in the treatment of the windows and bed draperies in Mrs. Joseph P. Knapp's residence at Knott's Island, N. C. Elsie Cobb Wilson, Decorator*

chintz, the Cape Cod pattern, taken from old documents, is one of the most interesting to lovers of Americana.

Colorful flower patterns include one showing a group of snapdragon and asters that is irresistible. An innovation in American prints is shown in copies of the quilted Brittany petticoats, in characteristic designs, some lined with satin and



*"Joan", a new nursery chintz 36" wide, obtainable in a sunfast pink and blue background with the figures of quaint little boys and girls at play. Courtesy of Amory, Browne & Co.*

suitable as bedspreads, others without, intended for coverings for chairs and cushions. These have strong appeal for the early American interior.

Toiles showing a variety of designs in pastoral scenes and old Scotch fables, intended for nurseries, are other features. The Toiles de Rambouillet offer another expression of hand-blocked printing in one or two colors which are unique in the range of modern textiles. In the expression of soft colors and fine craftsmanship they are worthy to stand beside the Jouy prints. The designers of Toiles de Rambouillet are all exhibitors in the important Salons.

Copies of Indian prints, of English make, in characteristic colorings, modernistic patterns, adapted from XIIIth century Chinese designs, others introducing old Chelsea figures, in plain or glazed chintz, and an amusing juvenile chintz designed by a five year old child are among the many new and interesting patterns here. Classical subjects for panels, crewel embroidered drill cloth, and 60" hand-blocked linens, copies of famous museum patterns are also among the special designs.

Spanish motifs, showing Goya subjects and the bullfight offer appropriate hangings for a Spanish interior. Brocatelles, comprising mille fleur motifs, have unusual interest for an English setting, as have the coaching and racing subjects, with plain glazed linens for club use or for a man's room. Glazed and rubberized chintzes for a bathroom or sleeping porch are also desirable.

Linen frieze, resembling an uncut velvet in weave, has proved a popular substitute for tapestry, because of its attractiveness and equal durability. Antique velvet is another desirable upholstery fabric having the semblance of age, that is equally effective. Plain silks have assumed a rougher surface to meet the present demand, while tapestry panels, always a dignified and interesting feature of decoration, are practically indispensable for a large and important interior.

In the stock of another importing house there are a great number of beautiful semi-glazed English and domestic chintz patterns that are to be found in the smaller designs, suitable for informal use ranging from the flowered checks

*(Continued on page 109)*



*A modern floral tapestry panel, 3' 7" x 2' 6" in which the rich mellow colorings suggest an old weave. Suitable for living-room, hall or dining room. Courtesy of Witcombe, McGeachin & Co.*



*Detail of crewel embroidered hand-made Indian drill cloth with "The Tree of Life" motif of exotic flowers in relief against a natural toned background. Courtesy of F. Schumacher & Co.*

# FURNITURE BY NAHON





The public is cordially invited to our showrooms, where three floors are devoted to a permanent exhibition of our exclusive productions.

## QUEEN ANNE FURNITURE IS VERSATILE; IT MAY ENTER, APPROPRIATELY, INTO A WIDE RANGE OF DECORATIVE SCHEMES

WHILE the basis of modern decoration is period style, often one may achieve attractive effects by using furniture of different periods, but of harmonious designs—as in the group illustrated. Such treatment frequently results in a less formal, more homelike atmosphere.

Furniture by Nahon faithfully reproduces the best of period design, or embodies practical adaptations of the works of the master craftsmen of the past.

Write for a copy of our illustrated booklet showing many attractive designs in period furniture.

The Nahon Company

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LONDON HOUSE OF
STAIR & ANDREW

# STAIR AND A

MESSRS. STAIR & ANDREW *beg to announce that they have assembled a most important Collection of Fine Antique Furniture from the Manor Houses of Old England now on Exhibition.*



Fine XVI Century Manor House from which Messrs. Stair & Andrew have recently acquired a very important lot of Antique Oak Panelling.



Jacobean Court
Cupboard
Circa 1650.

## 45 EAST

## NEW

# ANDREW OF LONDON




NEW YORK HOUSE OF
STAIR & ANDREW



Very Fine
Carved Pine Queen Anne
Over-Mantel



Beautifully Figured Mahogany
Sheraton Sideboard Circa 1780

Silver Basket by
E. Bennet of London 1750.

Silver Candlesticks by
William Cafe, London 1770.



Fine mahogany pedestal desk with red leather top. Circa 1780. Size: length 5′ 1″ —width 3′ 6½″—height 2′ 6½″.



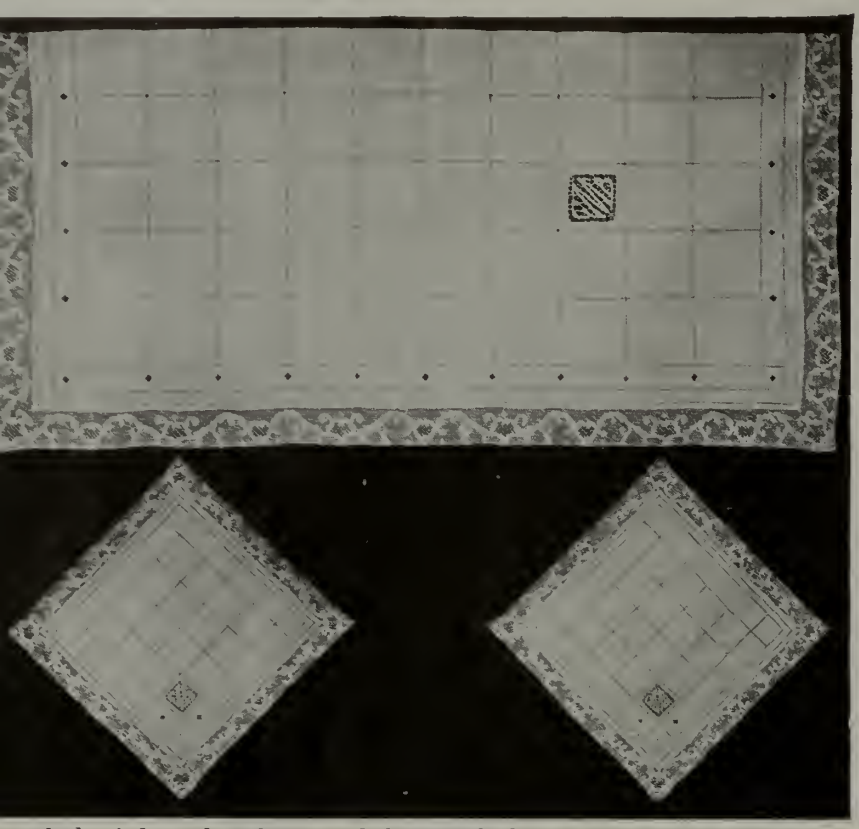
Exceptional example of Walnut Queen Anne Tallboy on cabriole legs. Note the carved knees and fluted canted corners.

# 57th STREET,

# YORK

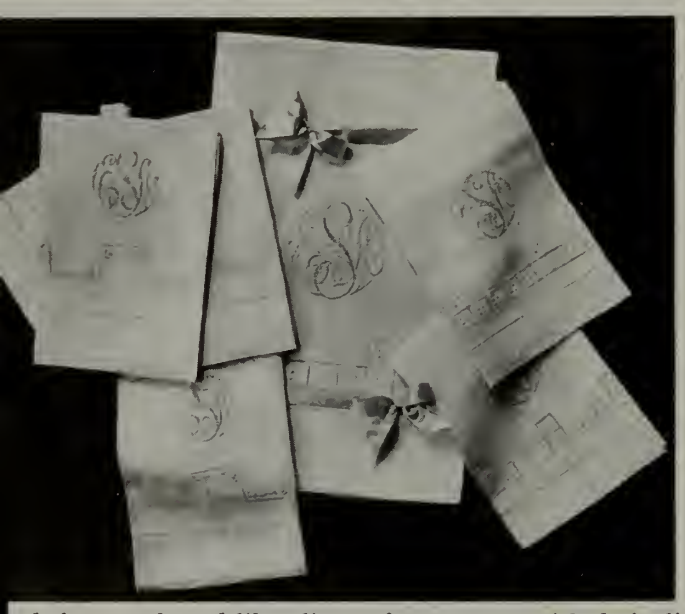
# ld Favorites and New Fashions in Linens

*(Continued from page 51)*



*ea cloth of fine white linen with hemstitched squares, edged with Binche lace. Photograph courtesy Grande Maison de Blanc*

h dolphins and spouting whales white on delicately colored bor-s. Though so decorative a fin- hemstitching on towels may in e entirely disappear, to be re-seven colors will appear on bath towels and bath mats, later to be used on face and guest towels. Glass towels are no longer eighteen inch widths of linen, marked into



*This group of recently imported fine linen sheets and pillow slips, was exquisitely hand embroidered in Munich. Photograph, courtesy Mosse, Inc.*

ed by a thread-like line of n stitch embroidery, as hem-hing weakens the fibre and tens the life of the fabric. This ng, a graceful design of morn-glory vines and blossoms in squares with hair lines of red or blue, but "art" has invaded the kitchen and from over seas, come yard wide squares of firm, fine, absorbent linen in creamy ecru, with

*(Continued on page 97)*



*utiful s in Bava-hand em-dery and r work, on hand wo-rish huck-, others ine Cail-s linen France incrusta-of exqui-Point de se. Photo-,courtesy se, Inc.*

# Broadway to Date

*(Continued from page 57)*

Constant Wife," about looks at it. How far should a wife let a husband "play around" before she gets a sheik of her own or gets, as Constance Middleton does in this play, a sheik and a typewriter? My wife and I have not settled the discussion as we go to press.

The play, put on by Charles Frohman, is full of sophisticated lines, which nowadays anybody can turn out. It is just one cynical wisecrack after another, many of them in the mouth of Ethel Barrymore, who plays the constant wife with dash, pep, but a bit too self-consciously. It is all right to high-hat her stage-mates, but why high-hat the audience? She does not in her rôle of Constance Middleton inspire, in me at least, the sympathy that she did in "The Twelve-Pound Look." But with it all, she still dominates her stage completely even when she lifts her eyebrows in cynical scorn—and that's a fine trick of hers that compensates for emotional depth.

THE RETURN OF E. H. SOTHERN

Time doesn't fly at all—at least not for E. H. Sothern. Here he is at sixty-seven dancing, prancing, singing and loving just as he did in "Lord Chumley" and about fifty other plays. Mr. Sothern is not a genius, but few actors in the history of the stage have done more things better and more conscientiously than he.

The play he appeared in, "What Never Dies," is a translation by Ernest Boyd from Alexander Engel. It begins well, as a comedy of a man well into his sixties (who has grandchildren) who is still donjuaning around Italy and the attempt of his forty-year-old children and his aged mother, eighty-five, to lead him back to the fireside-and-slippers decline.

Sothern is perfect in his part and looked about forty-four years of age. Haidee Wright as his aged mother must be added to my gallery of great actresses of the season. David Belasco brought her over from England to do this rôle, and she is without doubt the greatest actress on Broadway doing business as I write. You will remember her in this part long after the play has gone to the ashcan. Ernest Cossart, Hilda Spong (more memories!) and Moffat Johnson are good support.

TWO "DYBBUKS."

I did not see "The Dybbuk" last year at the Neighborhood Playhouse, so this year's production was a novelty to me. I was so overwhelmed with it that the following afternoon I went to see the Habima Players do it in Hebrew.

This is one of the greatest plays I have ever seen. It is stark magic. It is profound. It is ethereal. It is tremendous. It is the stage at its zenith. Great is Ansky, the author! He weaves a spell over the mind and the emotions that is glamorous of two worlds. I am out of superlatives in trying to convey to you the pleasure this play—which ought to be immortal—has given me.

The Dybbuk is an "evil spirit" that enters the soul of a girl who loves her dead Tristan, he who tried "to look beyond." It is only an evil spirit in the eyes of the orthodox mind. In reality, it is the spirit of revolt breaking the inhibitions of race and custom. But there is so much for me in this fantastic tragedy, so much that is grotesque, spiritual, realistic, human and supra-human that it would require thousands of words properly to exfoliate my reactions to it.

Of the two versions I prefer, with some reservations, the Habima version. I liked the make-up of "The Messenger" and the final death scene of Leah better in the Moscow version than in that of the Neighborhood Players'; but I liked the drunken dance of the beggars and the prayer-room scene better in the Neighborhood version than in that of the Habima. The painting of the faces and the general clowning in the wedding scene of the Habima production detract from the grim reality of the dances.

But do not miss "The Dybbuk" at the Neighborhood Playhouse, the one consistently artistic theatre in New York. Whatever they do is almost perfect. Irene Lewisohn is a great director. I have never seen any "bunk" in the Grand Street house. And they have a company that is drilled to do anything.

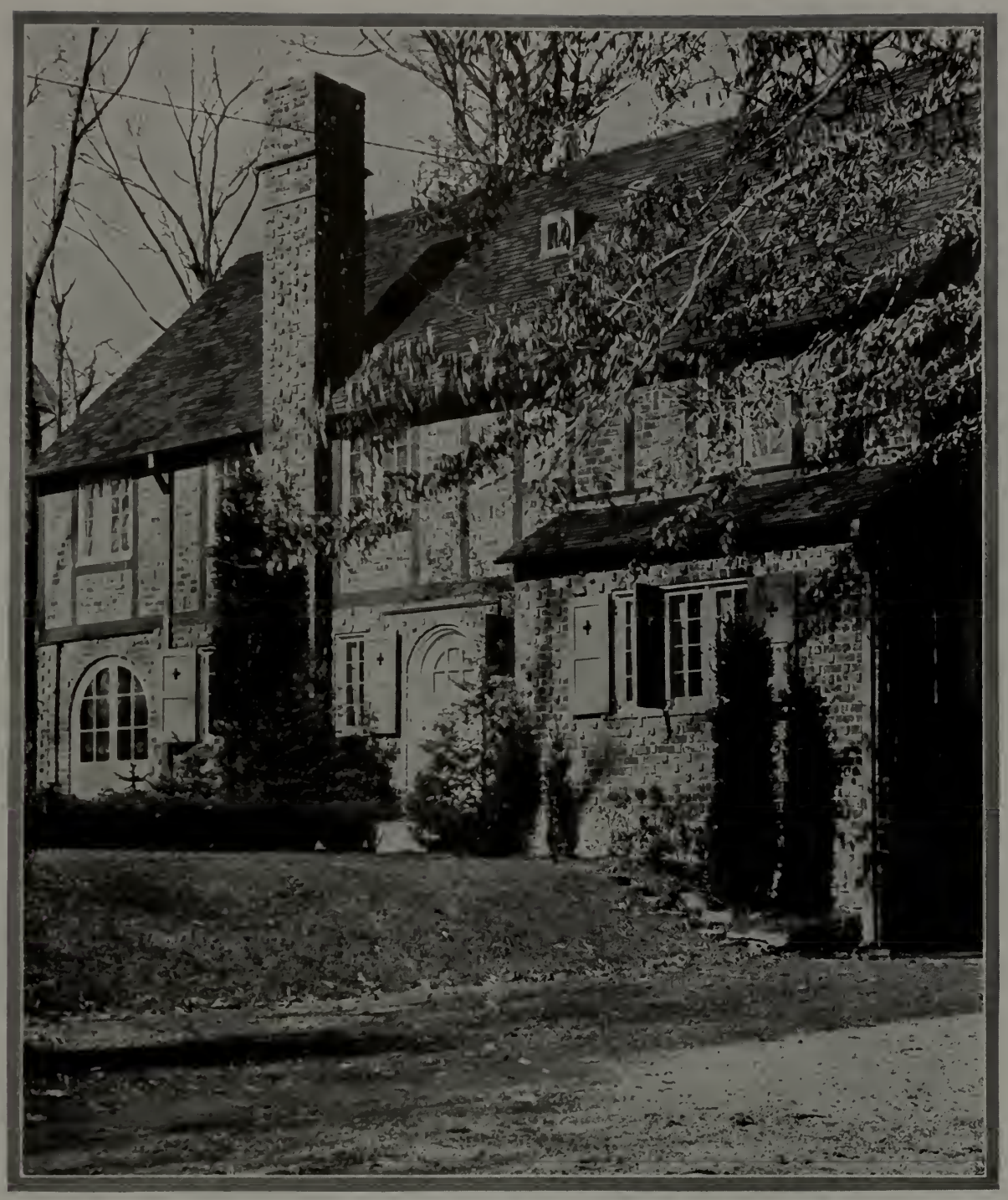
"TWELFTH NIGHT."

Well, I found a play—at last! It was written by a man who used to hold horses at the old Globe Theatre in London and who later, they say, died in a drinking bout with Ben Jonson. Some years after his death George Bernard Shaw—"Karl Marx made a man of me"—admitted he was greater than Shakespeare, and to prove he could beat "King Lear" wrote "Candida." Now, I guess you know I am talking about old Bill Shakespeare, and the play I found is called "Twelfth Night," put on by the Civic Repertory Theatre in a manner that gave me extreme satisfaction after yawning my way through a month of Broadway rubbish.

Malvolio is one of my favorite characters in Shakespeare. I see in him so many book reviewers, culture-hounds and college-bred nunkey-donkeys that I know and sidestep at "teas." Sayre Crawley did him well. And heigh-ho! there was my old chum, Toby Belch, so much more to me than Malvolio. Toby was done well, too, by the robustious Egon Brecher.

As Viola, Eva Le Gallienne has done the best thing yet since her advent on Fourteenth Street. The key of this production of "Twelfth Night" is fantastic, which I think

*(Continued on page 105)*



S. Edson Gage, Architect

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# All the King's Artists

*(Continued from page 59)*



*Still Life by Richard Wyndom. Courtesy of the Anderson Galleries*

sioned. And this victory was due, to a considerable extent, to the extraordinary faith of the organization of Durand-Ruel which acted as a bank to those men when their work was unsalable, advancing them money against apparently worthless security. How profitable this faith was became apparent when Renoirs and Manets and Degases began to fetch hundreds of thousands of dollars.

Renoir was the giant of the gathering. A *"Femme couchée,"* a *"Baigneuse"* and a beautiful landscape brilliantly exposed three phases of his development. It would be rather belated and somewhat repetitious for me to recite once again the virtues of Renoir, or any one of the other artists in this group, but it is impossible not to shout out loud that in the rendition of feminine flesh, its coolness, firmness and ripe plenitude, Renoir has no peer. There was one of Degas' familiar *"Sortie du Bain"* series, one of those chunky ladies just out of the bath drying herself vigorously the while a maid waits with a cup of something hot to drink. The color in this work is a little subdued, but the vibrant, impersonal line of Degas which imprisons the figure answers all the objections ever raised against Degas' failures with color. One of Degas' inimitable pastels of a ballet girl, always to be seen at this gallery, was also exhibited, as was one of his small, compact canvases of a race course. Manet was represented by a fragrant sketch of a boy contentedly blowing soap bubbles, and by a bull fight scene a la Goya. There was also a gentle Sisley landscape, and distinctive portraits by Mary Cassatt and Berthe Morisot, the two women inextricably identified with these men; and a characteristic still life by Cezanne painted with his unparalleled sensibility.

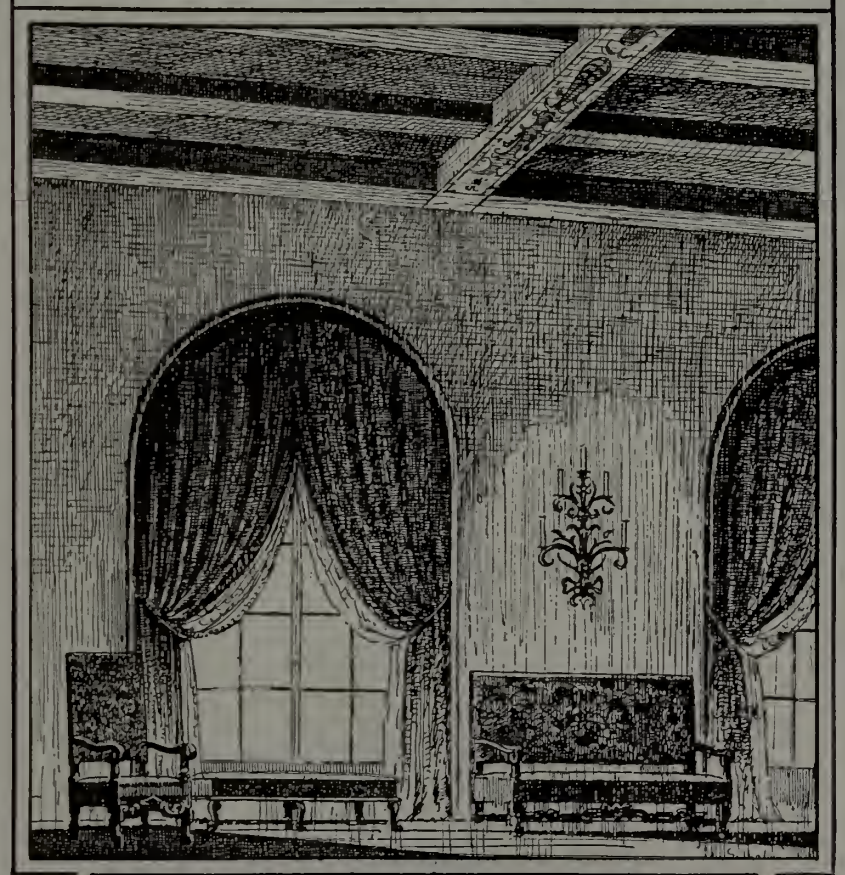
Nothing shown during the past month, however, was quite so delightful as the fine collection of 18th Century French and English color prints exhibited at the Knoedler Galleries. No one would suspect the ladies whose charms are admiringly and rather openly celebrated in the French prints (the English, as usual, are more reserved and noisy) of being boys. Just think of it: the legs of these ladies are offered as a treat, as a surprise not vouchsafed to a masculine world every day of the week.

In the "Valmont and Emilie" after Nicolas Lavreience by Roman Girard, Emilie is in a state of satiated bliss and Valmont is rather proud of himself. And when you examine Emilie's curves, and the various *toilettes* of the many opulent Venuses, your only conclusion must be that the feminine half of the world has been on a starvation diet these past two centuries. For the ladies, say of "La Comparison" after Lavreience by Francois Janinet, never were made for our boyish form age. Why the game the ladies are playing in *"L'Aveu Difficile"* and *"La Comparison"* would dis-

*(Continued on page 117)*

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# Ornamental Stucco in Interior Decoration

*(Continued from page 61)*

under great pressure. The impressions were then placed in position while yet pliable—an imitation of wood carving. It become a dead art by 1800.

The Tudor designs show very bold effects, some of the ceiling ornaments projecting about two feet from the surface. Rococo and Adam designs are characterized by low relief and light, fanciful subjects, refined and subtle in modeling.



*A section of the drawing room ceiling in "Solitude", the home of John Penn in Philadelphia, which shows the grace and purity of design for which Robert Adam was famous*

With the introduction of the Adam secret process for making the Carton-Pierre, their special "compo," an entirely new phase of plasterwork was created. Their style of design is characterized by circles, ovals, octagons, hexagons, lozenges, festoons, etc. Books of finished work were published, those of Geo. Richardson, the architect who worked with them, showing circular panels with figures of Mars, Venus, Hercules.

Adam ceilings were painted chiefly by Antonio Zucchi (Venetian), Angelica Kaufman and Pergolesi. At Kenwood the ground of panels and friezes was colored with light tints of pink and green, to prevent the glare of a plain white surface.

All of the architects of those days seem to have designed ceilings, all of which correspond with their architectural work.

Our stucco work is but a reflection of that of England, whence it came, and in each period the style corresponds with that which prevailed abroad.

One of our oldest pieces of ornamented exterior plasterwork or roughcast, was taken from the front of an old building in Salem, Mass., apparently a half-timber structure, originally a dwelling, with brick ends but with a timber front covered with the plaster, known as the Sun Tavern, erected in 1665 and demolished in 1828. It had at one time been called the Lafayette Coffee House for here the Marquis slept in 1824.

The plaster has a speckled gray appearance, with sharp, glittering points all over its surface which give the effect of crushed quartz.

The ornamental design, which is sunk into its surface, is composed of four fleur-de-lys, combined in a diamond figure. This section was taken from over the front door. This is a good example of pargetting or parget work, characteristic of Tudor buildings, the designs being raised or pressed into the surface, as in this case.

The Baker mansion "Archdale," at Lambs, S. C., built in 1706, only the shattered shell of which remains shows what a grand effect was produced in the interior by the use of stucco.

Above the string course over the entrance is a medallion with an heraldic device, in stucco, and another bearing the royal arms of England was placed at the head of the great arch supported by Ionic pilasters, which spanned the hall.

In the room at the left of the arch the brick walls were completely covered with stucco above a paneled wood dado, including an ornate chimney-piece which projects slightly from the wall, and a wide, molded cornice which has as its sole ornament, a row of dentils above the frieze of the chimney breast. This has a very narrow shelf over the fireplace, above which is a large panel outlined by a plain, raised molding, with low paneled Doric pilasters at each end on which rests a plain lintel, between which and the cornice is a strik-



*This beautiful cornice in a classic Greek design ornaments the ceiling of an Adam room in "Solitude" in Philadelphia*

*(Continued on page 113)*

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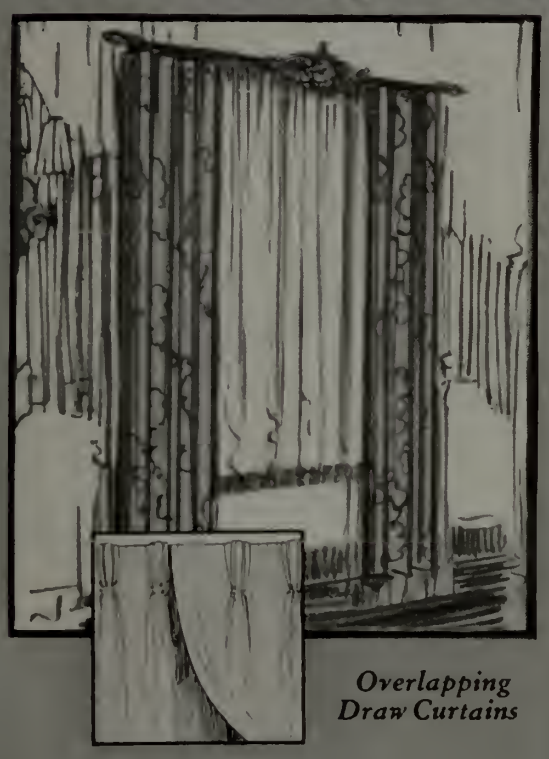
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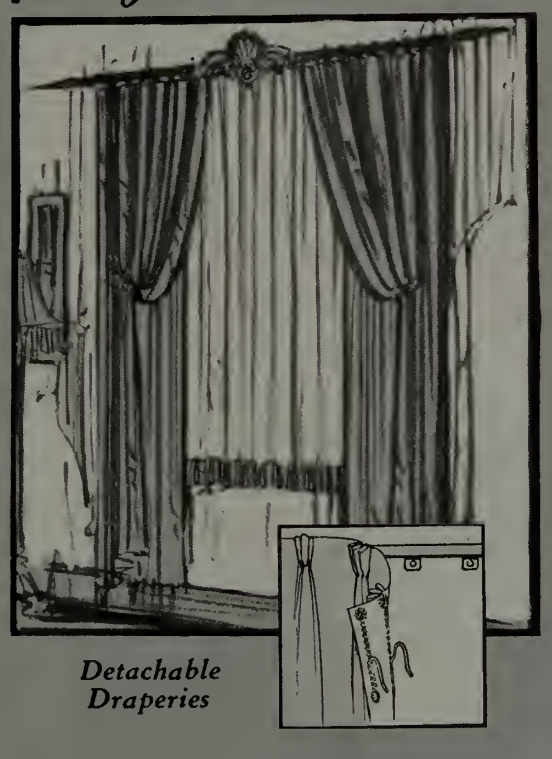
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# A Georgian Manor On Long Island

*(Continued from page 65)*

Hundreds, nay thousands, of red cedars have been used advantageously to form long aisles of shadowy pathways or to supply an accentuating note in an arboreal grouping. The conical form of the trees and the deep green peculiar to the species carry with them more than a mere suggestion of their likeness to the Italian cypress.

About the main entrance, a broad circular drive sweeps up to enclose a tapis verte. Adjacent to the house, the planting takes on a lighter and more intimate expression and clumps of spicy boxwood from the owner's extensive collection is interspersed with a great quantity of dogwood for spring blooming and rhododendrons to flower later, with an abundance of pine, spruce and holly to lend distinction at all seasons of the year.



*A mere suggestion of the delightful English Georgian residence designed by James W. O'Connor, Architect, for S. Z. Mitchell*

At either end of the house to mask the wings, the planting rises to greater heights, with many varieties of tall trees towering above the roof line. In the foreground, where the treatment follows the line of the drive for a considerable distance are small groups of red cedar that supply a large measure of pictorial charm.

The main entrance, framed in limestone, with fluted pilasters and a richly carved frieze of Gothic rosettes beneath the heavy cornice, is an unusually charming example of the English Georgian, providing the keynote of the design. Because old boxwood has from time immemorial been intimately associated with this type of house, it seems quite fitting it should flank the doorway, with the glossy green foliage to act as a foil to its classic beauty and the gentle fragrance to supply a host of subtle memories to link it to tradition.

However extensive in size the house actually is, it has comparatively few rooms, as each has been awarded a vast amount of floor space, a fact that makes for an unusually attractive interior. Through the main doorway, with its classic detail and sentinels of box, the spacious high-ceilinged great hall is entered. To right and left, immediately inside, are coat rooms for guests and just beyond, at right angles to the hall, is a corridor branching right and left that leads to the first floor living rooms.

The plan is unusually simple and comprehensive for a house of great size and the arrangement, as will be seen, possesses obvious advantages. As in the case with all the important rooms, the hall is paneled in wood, a feature on which the architect has bestowed the most conscientious attention. Not only are the rectangular panels of charming proportions but they are marked by details of the utmost grace and delicacy, such for example, as the exquisite dentiled cornice with the egg and dart moulding in the hall; the Grinling Gibbons festoons on the chimney breast of the living room and the Adam mantel in the dining room.

The chef d'oeuvre of all is the superb living room, 45 feet in depth, that occupies the entire end of the house with windows front and rear and pleasant casement windows opening onto a porch. The room, paneled in pine, has the flavor of an old English manor and with a plain plaster ceiling and the floor carpeted in a rare Persian rug presents an appropriate background for the English furniture, largely of the Charles II period. There are the pictorially interesting chairs with spiral twisted frames of a type so often mentioned in the early inventories in this country done in crewel or Turkey work. Many small braced tables of the period are there and a number of pieces in Chippendale style.

The treatment of the chimney piece is charming, showing above the high, wide fireplace without a mantel, a square raised panel in the center, finished with moulding on which hangs a fine old family portrait with, extending across the top and down either side, an 18th century festoon of carved fruit and flowers. Not only is the architectural detail well thought out but the decorative treatment is one that gives a sense of freedom and fine space.

A perfect example of a Georgian interior is to be seen in the Adam dining room, the wood paneling painted a soft cream white in pleasing accord with the old blue hangings. The mantel shows a host of delicately wrought Colonial de-

*(Continued on page 92)*



# *Strikingly Decorative*

AS an example of sweeping line, intriguing and satisfying design, these two bird-and-wave motifs at each end of the group transcend previous conventional ideas in decorative pieces.

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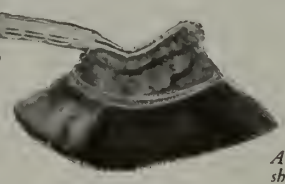
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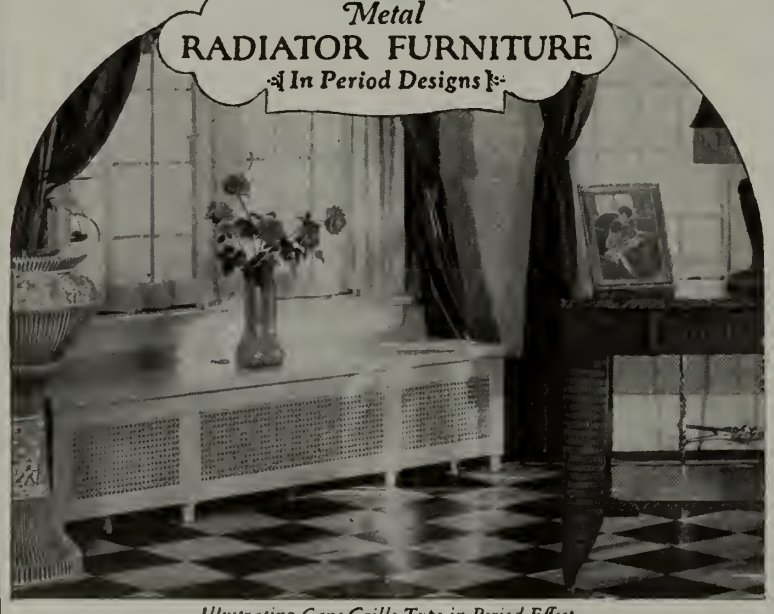


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# Foreign Artists in Paris

*(Continued from page 54)*

of the man lies the soul of the true artist. His rise in the world has been slow but very steady so that today almost all his paintings are bought before they ever see the light of the exhibition rooms. Many of his works are in collections in the United States, principally in the Barnes Collection.

Of Picasso, the Parisian Spaniard, not much more can be said than was said with great art in these pages once by the French poet, Jean Cocteau. Picasso without any doubt is one of the great forces in Modern Art. Whether he is doing a line-drawing, a portrait, a cubistic still life, or the scenes and costumes for a Diagileff Ballet, he has something to say, and a sure and never-failing original manner of saying it. Of all the foreign artists that Paris has taken to her bosom, Picasso is the most vital and the one who has had the greatest influence, for better or for worse, on the younger generation.

Another painter, poles removed from Picasso, has also been taken to the bosom of Paris. He is in a way the *Enfant Terrible* of French modern painters and the chosen painter of the *Vie Mondaine.* His portraits of the darlings of Paris have made him famous, and his painted scenes of fashionable life at Deauville, Cannes, Paris, Venice, etc., are much sought after. His collection of water colors of Venice while they seem to be a series of artistic shorthand notes are nevertheless very much alive with color and movement. Van Dongen, even at his most simplified, paints like an optimist. He admires the cheerful stir of life and captures it with a spontaneous ease of manner which is dangerous to the artist at its worst, and delightful to the spectator at its best.

As one looks at his portraits of stage favorites and society ladies with all their jewels blazing and their silks and satins shimmering, one is apt to be reminded of Boldini or Laszlo. But Van Dongen has something more than a dangerous facility. A glance at the portraits of his father, of the notorious communist leader Rappaport, and the strange Anatole France that caused such a sensation when it appeared, is enough to convince one that Van Dongen has something of greatness in him. It is interesting to note that the much discussed portrait of France, "a tired pilgrim resting from his toils at the end of the journey of life" when it came up for auction at the sale of the works of all the foreign artists in Paris a few weeks ago obtained the highest price.

Speaking not long ago Van Dongen said apropos of the so-called distortion of Anatole France. "They say I am guilty of distortion but these criticisms do not affect me any more than praise does. I paint to please myself. But let me say that I neither distort nor exaggerate—I depict character as forcibly as it strikes me. My drawing is sensitive to my mood, like handwriting, and my colors vibrate like musical sounds. Some of my unfinished works which the dealers quite wrongly describe as finished paintings are merely notes and do not pretend to be anything more—vague phrases which to my mind often express more than precise wording."

A word ought to be said in closing about the caricature of Van Dongen and Kisling and the others which illustrate this article. They are the work of a young Mexican artist who is now settled in Paris, where his work is hailed as the most subtle and biting expression of the caricaturist's art that has been seen these many years. While his various studies in black and white and color are hung in the select salons like the *Araignee* and appear in the highest types of continental reviews, the ordinary French newspapers will have none of him. His cruel psychological insight frightens them. On the other hand, Paul Poiret has commissioned Salazar to do a series of caricatures of himself. Arts & Decoration was the first magazine in this country to publish Salazar's work.

# A Georgian Manor On Long Island

*(Continued from page 90)*

tail and beside the fireplace is a delectable china closet, fashioned with open shelves above with a shell top and paneled cupboards below. Both tables and chairs are of the Chippendale period.

The breakfast room, done in Italian feeling by Miss Swift, decorator, is treated in the style of an open air dining room which is its summer metier, for long casement windows open onto an esplanade, from which stretches out into misty space, a long aisle of red cedars.

Covering the plaster walls is a lovely foliage design done in tempera in which evanescent blues and greens predominate and blend in harmony with the changeful tones of the planting. A floor of heather brown tile, waxed to a soft patine; marble top dining and side tables on wrought iron frames with chandelier, and torcheres, also of wrought iron after an old design, all carry out the Italian feeling.

Just outside are parterres of gay flowers, intersected by walks and divided by stone parapets terminating in posts mounted with graceful jardinieres, flower filled. The estate is one of magnificent distances, each vista more alluring than the last. In this enchanted garden from one level to another at every point, fresh surprises await.

# A Chippendale overmantel of Chinese inspiration

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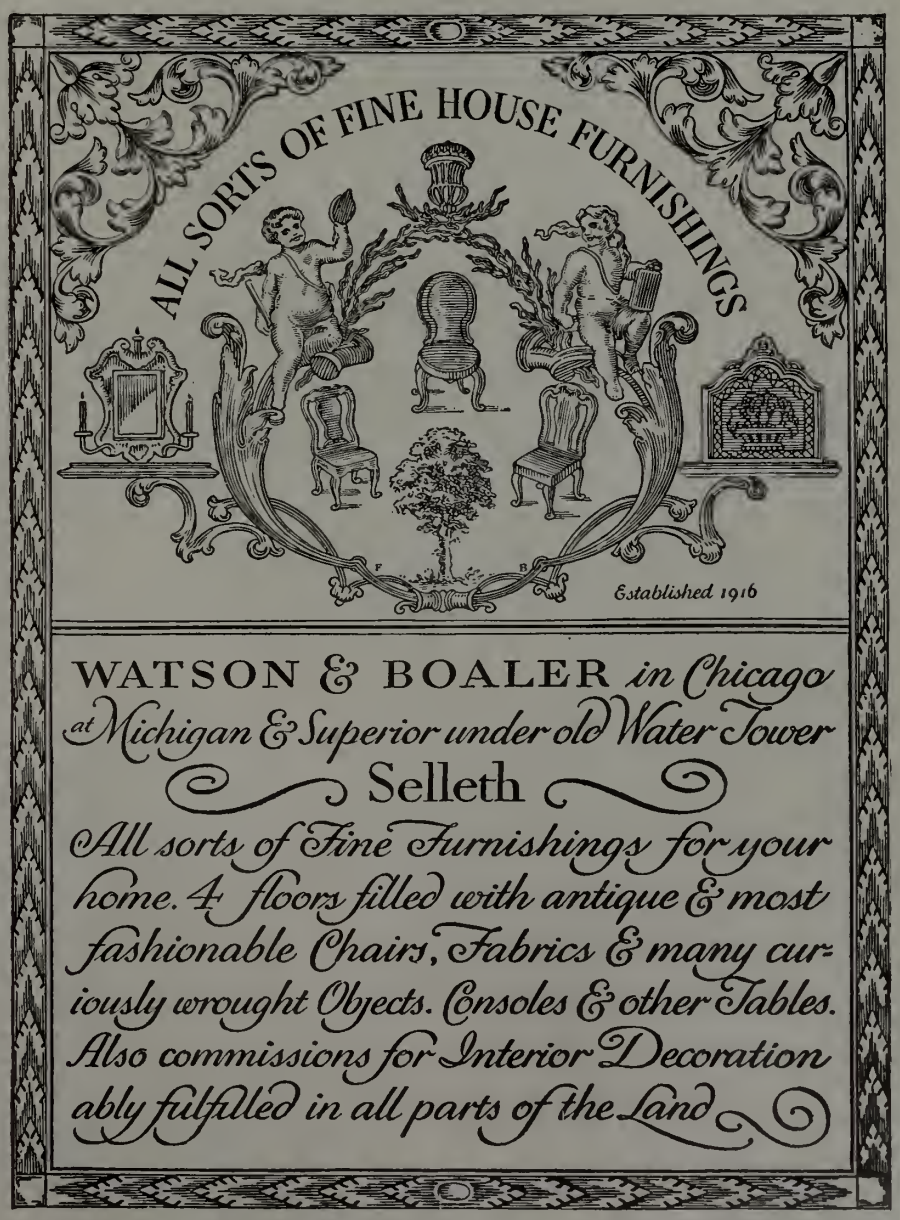
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ALGONAC MICHIGAN


# The Gallery and Its Dramatic Gods

*(Continued from page 66)*

lives have been shaped, consciously or unconsciously, by such satanic saints as Ibsen and Shaw; and who swear by these modern medicine men, reverently and irreverently. For the devils of 1900 have strangely become our saints and their scepticism has become our faith. Those composed ladies who stand about so brightly on boyish legs in the lobby of the Civic Repertory Theatre between the acts of an Ibsen play are granddaughters of the grim, quixotic Viking, Ibsen. The "Nora" who slammed the door of her "Doll's House" was their mother. It was she, and an immoral Irishman by the Scotch name of Shaw, who are largely responsible for the cigarette smoking, the short skirts and the bobbed hair of those brittle girls celebrated nowadays by—among others—"the American Balzac" Rupert Hughes. The unconventionality of "Nora" and "Hedda Gabler" and of "Ann" in "Man and Superman" has become the conventionality of our contemporary world.

And so this absorption in Ibsen and Tchekov is a form of ancestor worship—belated in some cases, as Miss Le Gallienne's theatre offers many of these grandchildren in her audience a first opportunity to see how the world they live in was conceived. It also offers one the opportunity to see plays by Goldoni, for instance, which would not, this side of the millenium, be offered in the art galleries of the Shubert Bros., and their fellow connoiseurs of breasty acrobatics. The sensible excuse that Mons. Shubert or Chevalier Belasco advance has two pointed parts, to wit, that there is no audience for that sort of stuff; and that there is no money in it anyhow. How strange it is then that Miss Le Gallienne, without the ballyhoo which only Broadway can afford, has found an audience for that sort of stuff. In fact, the stranger thing is that one hears that some worried managers who know what the public wants are considering lowering their prices.

To think that all this commotion was caused by Tchekov's "Three Sisters," Ibsen's "John Gabriel Borkman," and Benavente's "Saturday Night." It is extraordinary how well these not very extraordinary plays withstand the test of time. The one which suffers least from its ravages is Benavente's "Saturday Night" and that rather literal fairy tale is the least moving of the three. It has long been a notorious commonplace that Senor Benavente's wisdom is derivative, and that he has converted the wit of Shaw to his own second-rate dramatic uses. In "Saturday Night," however, Benavente stands a little longer on his own Latin legs than he is wont to do, and therefore this play is less reminiscent than his others.

The story of the rise of "Imperia" from the street wench and sculptor's model who becomes the Queen of Suavia when the Duke, whose brilliant mistress she has been, succeeds to that country's throne, is saved from the category of melodrama by the playwright's Southern humor and his Northern symbolism. It is possible to advance several plausible explanations of this symbolism, but the obvious one is undoubtedly the simplest. Spanish, "Imperia" is not, but rather Italian, of the Renaissance, a pagan figure, desirable and imperious, seen by Benavente through the eyes of D'Annunzio after that genius of a mountebank had taken a look at Nietsche's "Zarathustra." In fine, Benavente places this woman of common beginnings but of strong character among the heroes and heroines of the decadent world which pursues pleasure on the Riviera, minor poets and minor princes, immoral ladies and drunken diplomats, so as to disclose to us how a woman of strong will and warm, primitive blood can dominate a bloodless world.

It is the pagan quality of this woman's passion and ambition which, in juxtaposition to the lifeless refinements of the frayed puppets whose nemesis is *ennui*, provides the action of the play. Cheap circuses and grimy dives and glamorous villas on the Riviera are the settings of this action and focus the special perversities of the characters, their heroisms and villainies.

Naturally, a comparison of the famous Russian group's production of "The Three Sisters" with the present one made by Miss Le Gallienne's group is beside the point. Nevertheless, Tchekov's sad fable of the three sisters who were doomed never to go to their dream city, Moscow, is reverently communicated. The play of course is set in a Russia forever dead, for the hopelessness and dreariness of provincial life under the last Tsars has given way to a Russia excited with the hope, perhaps illusory, of a day when work will not be slavery but will be something in which it will be possible to take joy and pride. It is amazing how many passages in this play written of the Russia of 1901 predict the Russia of today.

Of course, one hopes that Miss Le Gallienne will not confine her energies exclusively to the works of Tchekov and Ibsen and Benavente, or even to reviving the works of such as Goldoni, whose "La Locandiera" will have been produced probably by the time these words are in print. But, after such a beginning as Miss Le Gallienne has made, it is not too much to hope even that she will revive one of those works by our foremost dramatist, Eugene O'Neill, which our gaudiest art group was afraid to produce on the ground that its audience might have found it depressing. Vive (so far) Eva Le Gallienne!

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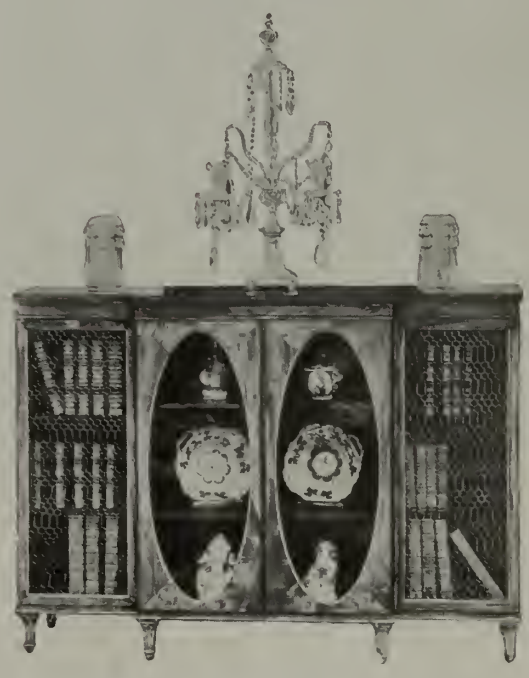
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# Contemporary Reminiscences

*(Continued from page 67)*

enough to express in print a disdain for Mr. Tarkington. This disdain has not always been either judiciously worded or well-informed; for there have been critics of Mr. Tarkington who have erroneously deduced that because Mr. Tarkington is enormously successful he is not worth reading. When one is not anything like so successful a writer as Mr. Tarkington one is sometimes likely to develop the defensive solace of imagining that Mr. Tarkington cannot for that reason be any great shakes. But he is. In interviews and in public statements Mr. Tarkington has shown that he has been rightfully incensed at these carpers; and in "The Plutocrat" he has been at pains to display two such bumptious persons in as ridiculous and as contemptuous a light as possible.

But of the characterization of the hero of "The Plutocrat" I can say nothing except in praise. He is a grand guy. There is naturalness, veracity and humor in his portrait. What I missed, I confess, was a suggestion from Mr. Tarkington that Tinker, the plutocrat, the magnificent "Roman," was also pathetic—at least as pathetic as the majority of us human beings are at one time or another. To have a shrewish wife to whom one must invent childish lies to hide from her the most innocent pleasures and whom one must bribe with gifts every time one takes a drink or plays a hand of poker; to be plagued with requests for money; to have to be frightened and humble and placating always in the presence of nagging womenfolk—these things, it would seem to me should inspire wistful doubts and questionings even in the mind of so affable and optimistic a fellow as Tinker. And Mr. Tarkington does not suggest that poor Tinker ever had an inner thought more disturbing than that of being caught by his wife with liquor on his breath or in conversation with a pretty woman.

In fact, Tinker's satisfaction with himself is really appalling and it is depressing to see Mr. Tarkington applauding even the most intolerant and intolerable manifestations of this self-satisfaction. On the credit side of Tinker's nature, Mr. Tarkington has done magnificent justice. When he wants to show that the essentials of good manners are consideration of others and the ability to get along with people and that Tinker had these qualities and hence had the true and natural sense of the obligation of the nobility, he contrasts Tinker with General Sir William Broadfeather, who has self-centered poise and assurance and a commanding way with lackeys, and yet is a cadger, a fool and a swine. Whenever the young playwright in the story winces at the gaucheries of Tinker and is resenting the fact that Tinker is considered a typical American, Mr. Tarkington shows that these very gaucheries are the things Europeans found charming in Tinker, because they are so frank, direct, and good-natured.

After all, Mr. Lewis's Babbitt was a man who had dreams and intimations, and who more than half suspected that there were some possible satisfactions to be had in the world of ideas and imagination as well as in "good sense" and "sound business methods."

If my animadversions on "The Plutocrat" should leave one with the impression that I did not immensely enjoy reading the novel the impression is erroneous. It is really a bully story. The passage where Tinker is lying badly to his wife about where he has been is uproariously funny; the sea descriptions and the descriptions of Algiers and Algerians are excellent; the observations on the customs and characteristics of foreign peoples are subtle and illuminating.

ZONA GALE

Mr. Tarkington retains his charming faith in the rightness of things as they are, but Miss Zona Gale, who used to write such sweet and optimistic tales, comes along with a novel issued at the same time as "The Plutocrat" and depicts a prosperous and respectable western lumber man gradually going insane through frustrations in an outwardly normal and happy life and at the age of fifty-two completely under the sway of hallucinations and mental aberrations. The hero of "Preface to a Life" left home after violent quarrels with his father who treated him like a child and who tried to force him into the lumber business. On his return for a visit he and his father quarrel again and his father dies of apoplexy and the son holds himself responsible for his father's death and in expiation makes a vow to carry on with the lumber business. He becomes engaged to one woman but before marriage falls in love with another who also falls in love with him. The first woman offers to release him but he decides to go through with it. They have three children, all rather terrible and the hero is surrounded with aunts, a mother, a wife and daughters and is prosperous and happy in the lumber business. Then he learns that the woman he fell in love with after his engagement had left the man she finally married, after telling him the only way she could go through with the marriage was by pretending that her husband was the hero of the novel. The hero makes a tentative attempt to see her and then becomes so mixed up in his mind by the why and wherefore of life that he loses his rational faculties. There is a long interior monologue of the afflicted man in the latter part of the book showing the strange confusion of his mind.



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# My Curly Maple Guest Room

*(Continued from page 53)*

as in the lower part. The mahogany frame has a row of cunning acorns pendant from the projecting top. The other glass is a small one, eleven by thirteen inches, with a frame of curly maple two inches wide and prettily shaped with interesting curves. My father used to say "Your grandfather whittled that out with his jackknife from a piece of curly maple that he found in the woods." My husband's grandfather must also have been addicted to whittling with his jackknife, for from the old farmhouse in Vermont where his forbears lived, came a cane, slender and quaint, also carved from this old time favorite of woods, curly maple. The picture that hangs at the foot of the bed is an old English print from London, in a frame of which I am very fond. It was once entirely gilt, but many years of use, followed by many years of disuse when it was discarded in the garret of a delightful old house in Old Windsor, Connecticut, have transformed it into the loveliest softest shades that range from gilt to a dull henna, and blend harmoniously with the colors in the print it frames. Over the writing table are two modern pictures, colored photographs by Wallace Nutting, and though I feel apologetic about their newness, their subjects are in such complete harmony with the room, that I let them stay. At the end of the table is an interesting wall basket woven of splints and decorated with a queer little design in red and blue. That belonged to my husband's grandmother.

Now that I have introduced you to my precious guest-room, I wish that you might, someday, lift the little brass knocker on its door, and enter there. And if you would consent to sit awhile amid these treasures of a past age, and think of the simple lives of those who loved and prized them, perhaps they would speak to you as they do to me, in the complexity of our modern times, of peace and tranquillity.

# New Fashions in Linens

*(Continued from page 84)*

a half inch stripe of green, red, or delft blue above hems and selvedges. Three pieces of stemware in the border color are grouped in the corners.

While admiring some trousseau linens, attention was directed to several sets of Madeira luncheon and tea cloths, buffet and commode covers, which were not only beautifully embroidered, but inset with French Filet and Venetian lace, the latter the work of the bride. Squares, diamonds, circles, crescents and strips of lace were applied with geometrical precision

*(Continued on page 102)*



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## Antique Rugs

*(Continued from page 76)*

signs, indicates their convent origin and even now, in convent and monastery, rugs are still woven in the same primitive methods, by members of the same religious orders.

Spanish carpets of the fifteenth century are distinguished by octagons enclosing geometrical forms in brilliant colors. Another type reproduced patterns of contemporary silk textiles; these are woven with a single warp knot, probably invented for the purpose. Another variety of rug made by the peasants of the Alpujarra mountains has a looped surface, sewn by hand with wool or silk on a linen background. Under King Alfonso's patronage, Spain is today carrying on her ancient rug industry and in the Royal Manufactory at Madrid are produced beautiful modern carpets, which in coloring and texture compare favorably with the treasured examples of past centuries from which they are copied.

The rare and costly silk carpets of Persia and China are used for decorative purposes, for hangings and table covers, never for floors. An exquisite silk rug interwoven with pearls is hung before the famous Peacock Throne in Teheran. Silk carpets woven in Peking for the Imperial palace were embroidered with gold threads. Two or three centuries ago, the rugs woven in China were for Imperial approval and as much attention was paid to their designing as to the making of the precious celadon, for there were artists in silk and wool as well as on canvas. All fine Chinese rugs are symbolic and into their designs are woven the history, traditions, religion, superstitions and customs of that ancient civilization. Modern Chinese rugs, with their wonderful blues, yellows, rose and apricot shades are among the most popular rugs today. Many of the designs are familiar to lovers of Chinese lacquer, porcelain and brocade.

The five clawed Imperial dragon, once exclusive emblem of the Emperor, represented life; the phoenix, emblem of the Chinese Empress, now denotes beauty, culture and femininity. The peach is one of several hundred symbols of longevity and happiness, each represented by a different Chinese character. Storks are the messengers of the eight immortals, fans indicate the breath of life, clouds mean immortality, a basket of flowers or a chrysanthemum are good wishes at a wedding, a pomegranate signifies the family and a bat, love of virtue. The Tree of Life with seven branches on a short stem, the seven days of creation. One might go on with the list indefinitely, for every symbol depicted on a rug and almost every color has some special significance.

Oriental rugs are modern until they pass their fiftieth anniversary, after that they are semi-antiques, until they reach the century mark, when they are veritable antiques and priceless accordingly. Happily for the millions who are not possessors of these ancient carpets, beautiful modern rugs may be obtained woven on hand looms, reproducing in design and texture the finest fabrics of bygone days. English and American manufacturers have established factories in foreign lands, where only the best materials and pure vegetable dyes are used. Knots are tied and rugs woven by the facile fingers of Orientals whose ancestors centuries ago wrought for Imperial palaces and mosques.

Ancient rugs, their rich colors mellowed by the tempering touch of time, softened and blended into a symphony of glowing tones, are veritable magic carpets, transporting one to distant lands. One sees again the lacy beauty of the Alhambra, glimpses dusky courtyards through grilled gateways, sees the tents of wandering desert tribes, breathes again the perfume of flower strewn, rose scented Persian gardens, sees mosques and minarets and hears the Muezzin call to prayer.

## New Wonders in Wood Carving

*(Continued from page 46)*

cisions there is distance, space and every other characteristic of finely executed illustrations. It is this that makes Fenderson's work an outstanding achievement; the ability that he has developed to draw with tools—to substitute wood for paper and incisions for the drawn line. Indeed, he has found in it greatly broadened opportunities, for in addition to line he can get wide variations in tone through contrasts of smooth wood and the roughness left by a tool; even surfaces and those worked to any degree and character of texture. It is not by line and shading that he gains his effects, of course, but by high light and shadow, and these being actual rather than indicated and suggested, his work has a roundness and a vibrant quality that make the result unusually interesting.

In estimating this work, it should be borne in mind that there can be no erasure of a false line; that each cut must be positive and beyond any need of correction or change. Once made, a cut can only be deepened or widened, which might make so great a difference in shadow and line as to alter or ruin the entire scheme. Thus there is demanded a high degree of skill and an absolute mastery of technique.

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The illustration represents a set of very fine bed linens: the monograms reflect discreetly the design of the decorative à jour band.

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# The Art of a Guatemalan Painter

*(Continued from page 63)*



*One of Mérida's most delightful canvases is this portrait study of a Guatemalan Indian girl, with its remarkable sense of composition and its primitive colors*

still harbors that loving patience which is the first earmark of the handicraft artist. Mérida, born in Quetzaltenango, Guatemala, where people love to dream and work leisurely with their hands, has not allowed his contact with occidental fretfulness to dim his essential patience. To find a parallel for some of his decorative motifs, one would have to go to the Egyptian where decorative notes seek synthesis with "massivity"; or better, to some of those old Central American codices with their involved color grotesques, their quaint love of conventionalized fruits and flowers and also birds.

His women, though they are far from being Nordic, have a poised conventionality that apparently desexualizes them into statuesque unapproachable perfection, yet which, on the contrary, imparts nervous expectancy, a nervous consciousness of the insatiable sexuality of the women of the hot lands. Where Mérida uses landscape background, he again achieves this same breathless poise. His mountains have a powerful curving precipitous quality, masses kneaded into plastic calm, a calm which he violently breaks by tilting a few adobe houses or a spired church on the edge of an abysmal declivity—never any unnecessary details, but rather an embittered realization of the cruel implacability of nature in the lands from which he hails. This same epic bitterness is revealed in the plants used for background, as opposed to those in the foreground which come within the decorative scope. The painting of Carlos Mérida is thus a startling balance of poised, planned technique and violent passion, the latter nowhere precisely expressed, yet leaping forth from the geometric repose of composition, of content, of color. Emotion with him, one instinctively realizes, is of such commanding worth and power that it has had to become pragmatic instead of poetic. His colors have a carefully executed simplicity, coupled with violent antagonism that becomes, in the decorative motifs, like hammer strokes on an anvil, like the best of some barbarous native teponastle. It is precisely in these concentrated decorative motifs that the color clashes reach a synthesized climax and give a unique focus to the painting. A baffling contradiction of supersophistication and absolutely barbarous naivete!



*In "Reinalda", Mérida may have been influenced by Gaugnin for here are the same stark simplicity and directness*

# Plate Glass

*(Continued from page 72)*

just above the radiator, by metal brackets. The heat will strike the under side of the glass, and there will be collected the soot that would otherwise be deposited on the wall.

A small piece of plate glass behind the electric light switch will protect the wall from the smudges left by fingers groping for the switch in the dark. On a swinging door where the hand is usually placed to push the door open, a rectangular piece of plate glass will guard the woodwork against similar smudges.

Because it can so easily be kept clean, plate glass is the most sanitary material for the top of the kitchen table, for the kitchen shelves, and for the shelves of the refrigerator. For much the same reasons, plate glass is the ideal substance for the shelves in the bathroom and for the covers of any articles of furniture the room may contain. Plate glass in these two rooms will add greatly to their bright and spotless appearance.

Other uses of plate glass in the home might be enumerated. Hitherto unthought of uses will undoubtedly be discovered by the ingenious amateur decorator. It is safe to say that there is no room to which new beauty, smartness, and cleanliness may not be added by plate glass. To give individual charm and distinction to the dwelling or apartment is the mission accomplished so successfully by this crystal-like material.

The installation of plate glass in the windows or in the interior of the home will not strain the bank account. While its manufacture entails a huge investment due to the complicated machines and elaborate processes involved, the cost of production has been so greatly reduced by large-scale operations and modern efficiency that the glass is well within the reach of the average citizen.

In spite of the costly machines and carefully worked-out processes, the manufacture of plate glass today is based upon a method mentioned by St. Jerome who lived in the fourth century after Christ. He wrote of glass that was poured upon a stone or other flat surface and rolled while still in a molten state. Soon after this period the art of casting glass seems to have been lost.

In the Seventeenth Century the art was rediscovered by a Frenchman, and France and Belgium became the plate glass centers of the world. In the last quarter of the Nineteenth Century their preeminent position was challenged by the United States. At the present time this country is the world's largest producer of plate glass.

Plate glass is composed of a mixture of sodium and calcium silicates. The mixture is placed in large clay pots that weigh 3,000

*(Continued on page 102)*




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*Write for illustrated booklet A and pamphlet "How Kensington Furniture May Be Purchased."*


## New Fashions in Linens

*(Continued from page 97)*

between the lines of embroidery, with satin and buttonhole stitch, the linen underneath carefully cut away, the insets greatly enhancing the beauty of the original work and at comparatively little cost. Formal dinner cloths and those for the five o'clock tea table can scarcely be too elaborate, while for the ceremonious luncheon, nothing is handsomer than the gorgeous runner sets previously mentioned. Finger bowl doilies usually match the dinner or luncheon cloth, otherwise are small circles or squares of rare lace and embroidery. Heavy satin damask cloths are correct for "stag" dinners, with beautifully monogrammed napkins replacing the lace edged ones used when women are present. Round center pieces, plate mats and small doilies are used only by those who already own them, as they are decidedly passé. Where centerpieces and doilies are used, the centerpiece is a large square or oblong and the oblong plate mats are sufficiently large to hold plate, silver, glass, bread and butter plate and napkin.

Beautiful linens and laces have the same fascination today that they possessed in the sixteenth century, when their use was restricted to vestments of priests, altars of cathedrals, and tables and beds of the nobility. Catherine de Medici had a bed draped with beautiful squares of net embroidery made by the maidens of her household. The daughters of great families were trained to spin, weave and embroider, needlework was the daily employment of nuns and novitiates, and to Catholic countries we are indebted for the most beautiful linens, laces and embroideries of past centuries, as well as much of that made today, both in this country and abroad.

## Plate Glass

*(Continued from page 101)*

pounds, and is fused in furnaces where the temperature ranges between 2,500 and 3,000 degrees Fahrenheit. From the furnace the pot is removed by an electric crane that swings it over the casting table upon which the molten glass is poured in an iridescent mass.

By the time the finished product reaches the point of final inspection the original one-half-inch thickness of the glass has been reduced by a half. Of the batch that went into the melting pot about thirty percent has been volatilized and lost during melting.

*Photographs Courtesy of the Plate Glass Mfrs. of America*

EDITOR'S NOTE: *Practical articles relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "The Charm of Cement for Building and Decorative Work," "Copper, Brass and Bronze in Practical and Decorative Fields," and "Your Investment in a Roof." Others will follow.*


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# Broadway to Date

*(Continued from page 84)*

is the correct key. The settings and designs of Mr. Calthorp heightened the fantasy. It is the Civic's high-water mark to date.

"BEYOND THE HORIZON."

I have said so much about Eugene O'Neill that there is nothing left for me to say. So I'll say it. Of course, it will be about "Beyond the Horizon," which the Actors' Theatre has revived at the Mansfield Theatre, directed by James Light. I liked it better this time than when I saw it first produced here with Richard Bennett, whom I did not like, as Robert Mayo, whose dreams were beyond the horizon, but who never saw the promised land.

Barrett Clark tells the story in his book on O'Neill that one day O'Neill was lying on the sands at Provincetown with a boy acquaintance when the latter said, "Gene, what's beyond the horizon?" O'Neill's answer is immaterial, but it started the train of thought that resulted in the play. As in all of O'Neill's plays, the background of "Beyond the Horizon" is fatality and disillusion, daring and unusual backgrounds for an American dramatist. O'Neill goes his way placidly and inexorably, and today he is, with Robinson Jeffers, our only tragic dramatic writer and our only producing tragic dramatist.

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In the dramatic reviewer's career night after night succeeds one another with the dullness of a parlor entertainment in Philadelphia in 1869—when suddenly he receives Glad Tidings. A comedy by Pirandello at the early New York hour of midnight, for instance. Brock Pemberton did it at the Garrick, and I must record it as one of the few high spots in this sacred chronicle.

A swift-moving farce hot from the Parisian boulevards, but so told that it would not bring the blush of shame to your Aunt Hattie. A young man who has had relations with a sea captain's wife forces the captain through the employment of a drug to resume the marital state *de facto* with his wife. Why? Because the lady is about to increase the Italian population and the young man is the father of the little Black Shirt.

Osgood Perkins plays the young man with some Mediterranean dash and fury. As he is a professor and something of an aesthete, he has the lady give to him the glad tidings of the renewal *entente* with her husband from the balcony with pots of flowers.

Real Attic salt, and a little masterpiece by the great Italian.

"THE PADRE."

Even a hundred per cent Ku-Kluxer would want to elect Father

*(Continued on page 115)*




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# MARCH
## The Spring Building Number of
# ARTS & DECORATION

We believe this will be the most valuable issue to our readers which we have yet published. Building problems of big, medium sized and small houses will be covered in authoritative articles worth possibly thousands of dollars to you. A few of them are named below



*Terrace on the Long Island estate of Clarence F. Olcott. H. T. Lindeberg, Architect*

SOME OF AMERICA'S FINEST HOMES—
Home of Clarence F. Olcott

French Cottage Houses in Hollywood

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Rich Wood Carving by American Artists in an American Home in Detroit

A GROUP OF PRACTICAL ARTICLES:

Decorative Window Treatments—Interesting Modern Tiles—Appropriate Roofs for every Type of House—Copper and Brass in Architectural Detail—The Newest Table Silver.

All Our Regular Departments Including the Home Building Section



*Corner of the living room in the home of Mrs. G. M. Dahl, Margery Sill Wickware, Decorator*

Women Decorators' Exhibition

The Women Decorators Club of New York will hold its first exhibition in March, in the Grand Central Galleries, and our March issue will contain an intensely interesting illustrated review of the work to be shown, with some remarkable photographs.

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No reader of Arts & Decoration needs to be told that a garden is just as much a part of the home as the house is, and speaks the character of the inmates as truly—that the arrangement and choice of flowers and shrubs and vines and evergreens express the spirit of their pride in their home and the happiness it gives them.

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*The Three Essentials Are:*

1. **The right selections.** The climate, the character of the house, and the extent and conformation of the grounds are factors of fundamental importance; they must take precedence over one's predilections for particular flowers or shrubs.
2. **The right placing.** The character of the house and grounds is again the fundamental factor in the creation of a garden that is a perfect setting for the house, joining and blending with it to form an ideal home.
3. **The right quality.** All the planting and all the care and cultivation in the world will come to naught if the flowers and shrubs and trees you plant wither and die, or remain poor and scrubby. If any of these three factors is of most importance, it is this one of quality.

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# Fresh Beauty for the Home

*(Continued from page 80)*

and stripes for bedrooms, the speckled background scattered with single flowers and flowers in oval motifs suggesting old time wallpaper, to those showing the larger floral designs. Flowered broken plaids, in brilliant yellows and reds are also charming for a breakfast room or kitchen. The Indo-Chinese treatment is seen in the pheasant garden and another delightful composition shows Spanish lanterns swaying from flower laden boughs. Two interesting ship designs show the Spanish galleon in all the splendour of full sail.



*Haverhill chintz, a colorful and decorative American Toile de Jouy introduces in its design scenes of romantic interest from early American history. It comes with an apricot, gold, green or cream ground, glazed or unglazed. Courtesy of H. B. Lehman-Conner Co.*

Modernistic patterns, too, are seen in a number of striking color patterns. These are in strong contrast to the soft toned imitation linens. Cretonne, which is distinguished from chintz by a coarser weave, is shown in the most alluring new French flower and fruit patterns, such as the fruit basket design, so suitable for a dining room. These motifs are also to be found in English chintz. Toiles showing mythological subjects, and for upholstery purposes, shadow print cretonnes, frieze in many color combinations and with human figures, together with Moquette which differs from frieze in that the thread is not tied or cut. Sunfast velours are also to be found in this extensive stock, with brocatelles, which differ from damask in that the design is raised by a cotton or linen filling while in damask the ground is raised, and have somewhat taken the place of mohair for upholstery use. Hand tufted rugs are also made to order by this firm to carry out any original design, special coloring or size.



*This delightful design, with a blue and white ground and tiny classic figures comes in Indian head, a practical and durable material. Courtesy of Amory, Browne & Co.*

There are two delightful designs in Indian head, a Directoire and a Wedgwood pattern. One has gorgeous tropic flowers and birds with vivid plumage against a black background. The other has a blue and white ground with a conventional design embodying tiny classic figures, urns and flowers, reminiscent of the airy grace of decorations adapted from Pompeian friezes and so popular in the days of Louis XVI.



*A very decorative print has a design of brilliant birds and tropic flowers on a black ground. Courtesy of Amory, Browne & Co.*




*The "right" flooring effect*

*Large gray squares darkly veined and crossed by strips of black*

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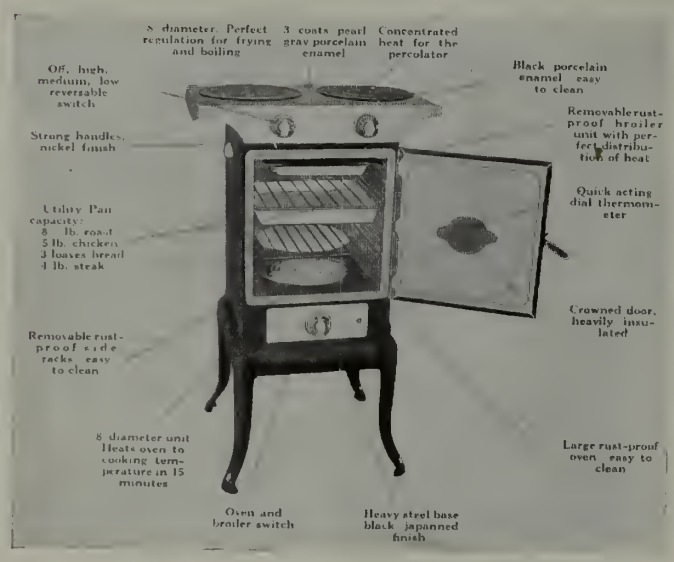

# Equipment for the Modern Home

**Practical conveniences for home comfort will be illustrated in this department monthly with valuable information for home builder and home owner. The kitchen is our topic this month. Part one**

IF the women of a generation ago, going about their household tasks in the kitchen of that period could have looked ahead to the kitchen of today, undoubtedly they would have thought it a feminine Paradise which one might hope for, perhaps, but never achieve. No wonder the old saw to the effect that "Man's work is from sun to sun, but woman's work is never done." It was literally never done for even up to a comparatively few years ago, when modern methods of efficiency and modern inventions had revolutionized many other kinds of work, housework was still done in an incredibly primitive manner. And still more lately, when the kitchen of the city house or apartment had received the benefits of new inventions, the country kitchen remained in the dark ages so far as modern appliances are concerned. But today through the inventive genius of minds that have concentrated on how to make a woman's work easier and give her more time for other things, many women in the country get the benefit of new devices as well as their sisters in the city—always provided that the country house is supplied with electricity.

For electricity has done more to revolutionize the kitchen than any other one factor. Some of the most modern kitchens today have a kitchen cabinet and built-in electric and gas range combined. The full size, heavily insulated oven will satisfy every requirement in roasting, broiling and baking. The oven retains heat so well that if one is cooking a roast, for instance, the oven may be switched off before the roast is done and the meat allowed to finish cooking by retained heat. A thermometer on the outside of the oven registers the degree of heat inside and a glass oven door makes it unnecessary to open the door during the progress of cooking. For quick service three gas burners have been incorporated as a part of the range.

An improved type of separate electric range requires no special wiring. It may be connected to the same wall or floor outlet as other appliances. The oven is equipped with a large utility pan and two wire racks. The pan can be used for baking and roasting as well as a drip pan when broiling. A large steak will broil perfectly in five to ten minutes or four large slices of bread can be toasted at once. Each oven is equipped with a door thermometer and an instruction book giving the correct time and temperature for all kinds of food and the oven is large enough for regular size cake and pie tins or glass dishes.




*This diagram of the small electric stove which may be attached without special wiring shows clearly its many practical features. Courtesy of Novelty Manufacturing Co.*

Another convenient electric range attaches to the wall with brackets and is delivered mounted, ready for use. It stands 37 inches high and is 25 inches deep from the wall. The width is 23 inches with 5¼ inches added at each side for the shelves. It weighs, complete, 161 pounds and is finished in pure white porcelain enamel and polished nickel.

On the top there are four full sized heating units, 8½ inches in diameter. Two are 1,200 watt capacity and one is 1,500 watt. The four unit is 720 watts for slow cooking and has a removable aluminum griddle top. In connection with it a toaster and waffle iron are provided, with heat applied to both sides at the same time. In the front of the oven door is the heat control which can be set for any temperature which it is desired to maintain and the thermostat prevents waste of current. Being effectively insulated this



*A convenient electric range for the small kitchen attaches to the wall with brackets. It is large enough for the usual family cooking and thoroughly practical. Courtesy of Armstrong Stove Co.*

*(Continued on page 114)*

# Your Problems as a Homebuilder

*(Continued from page 68)*

in American walnut, or teakwood.

We find also a greatly increased interest in the use of tile and marble and their effects as reproduced in the soft floorings of various kinds. In other words, the homebuilding public has become definitely educated as to the importance of the contribution made by the floor as part of the decorative scheme.

Of course, the decorative qualifications of finished floors is primarily the architect's responsibility, and the purpose of this article is in no way to usurp his advisory position, but rather to emphasize to the owner the importance of seriously considering the architectural viewpoint in the selection of flooring and to think twice before sacrificing this element of design for the purpose of a first economy, which, after all, may prove entirely false.

Perhaps the most interesting manner in which to consider the three classes of floorings already enumerated will be to consider their use in correct interior architectural environment. Beginning then with wood floors, we may note, as already stated, that the trend is toward the use of the wide plank effect, particularly in houses of English and Mediterranean types, and, of course, primarily for the living room, dining room, library, hall, etc. The English types of houses where such flooring is primarily used are of Tudor or Elizabethan styles, and the width of the individual floor boards is usually established in scale with the size of the room.

Wide flooring of this nature is, of course, designed to simulate the heavy planks which were originally used in such interiors. The widths of boards are from 8″ to 16″ (the average being 12″). The finest of floors are built of real planks of oak, teakwood, or American walnut, usually 2 inches thick, and being laid with actual wood pegs or with nails having the heads sunk and small wood plugs inserted to give the effect of pegging as originally used. This type of floor is very expensive and is used where price is not particularly the object.

It is interesting to note that to gain the same effect in a more economical way, floor boards are made up with a veneering of hard wood on pine (about one inch thick). These boards are laid in the same manner and give an equal result in appearance at a much lower cost. In many cases, these floors laid in plank effect have wide joints which are filled with a black compound to give definite joint lines. When this is done the pegs are often of ebony or some black material, and sometimes a narrow black border is carried out around the room. This provides an interesting pattern and an excellent antique effect.

Wood floors of this nature are used also in Italian and Spanish houses for a number of styles where tile floors are not so well adapted or where the preference of the owner is for wood floors, as is often the case in building houses of these styles in northern climates. It might be noted that for the Mediterranean styles, American walnut floors have become very popular, particularly as this use is based on early Italian precedent when walnut was often used for floors because of its attractive patterns and depth of color.

Another popular wood is teak, which carries an effective oriental note and provides a floor of very deep color, verging closely on black. There is probably no other type of wood flooring which carries such an authentic note of sound architectural precedent or so definitely contributes to the attractiveness of the decorative scheme than wide board flooring as described. Naturally, the wearing qualities are excellent, and if well finished, the floors will last practically as long as the house without any upkeep cost.

Finished floors of narrow boards find their use primarily in American Colonial and in the modern English types of houses. Here the details are more delicate and more carefully scaled, so that very often narrow boards are much more in keeping with the design. This type of wood flooring is usually of oak, maple, and sometimes of pine finished in the yellowish effect of old deal.

Important questions in relation to a selection of wood flooring not only include the type of wood selected for its color, texture and wearing qualities, but also consideration of the grade of wood. Practically all types of wood floorings are available in several grades —a point which the architect or dealer can explain. Of course, these grades vary in price and the owner will be wise to select the best in each case because the difference is only a few dollars per thousand feet, and the major costs of laying and finishing are the same.

The hard floorings consist primarily of tile, marble and occasionally of slate. Marble must be very carefully used, because it is very easy to overdo this type of flooring or employ it in types of interiors for which it is not fitted. This material is primarily used where a formal note is desired in the houses of French, English, Georgian or formal Italian styles. The rooms in which marble is correctly used in these types of houses are entrance halls, conservatories, and occasionally in large dining rooms. The beautiful colors, veinings and patterns of marble are excellently adapted to fine interiors, and where the matter of expense

*(Continued on page 112)*



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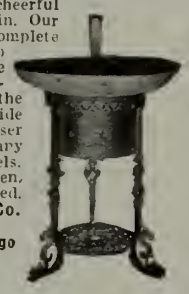
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# Your Problems as a Homebuilder

*(Continued from page 111)*

becomes of primary interest, it must not be forgotten that good marble effects may be obtained in the modern soft floorings, such as rubber, linoleum, or composition tile.

Slate, usually in the form of irregular tile or flagging, is sometimes employed in a most interesting manner for entrance halls, conservatories, large hearths, and even for the complete flooring of living rooms in which the architectural details are of the early English periods—somewhat massive in character. The interesting variation of colors makes it possible to design slate floors of unusual beauty, and it may be said that this type of flooring is definitely growing in popularity. It is, of course, less expensive than good marble, and sometimes the flat color tones are definitely to be desired for individual decorative schemes.

Tile floors are employed principally in the Italian and Spanish styles and there are several types of this material, including the ceramic tiles (clay with glazed surfaces), and also cement tile made up in plain colors. The ceramic or pottery type tile are available in a broad range of beautiful colors and are combined in the floor pattern in plain or mottled effects and with the element of design introduced by the use of interesting individual tiles on which small figures, ships or other decorative motifs are brought out in color.

Of course, the use of tile floors is not limited to Mediterranean interiors, for they are also popular in practically all styles of modern houses for entrance halls, conservatories and sun-porches.

The soft floorings, such as linoleum, rubber tile, and composition tile were carefully described in an article which appeared in a recent issue of Arts and Decoration.

The question of the relative costs of various types of floors is rather difficult to present, because of the cost variation in the individual types. As a general guide, however, we present herewith a tabulation of a number of types of floorings as used in modern dwellings. This list is arranged in approximate cost scale, with the least expensive at the beginning and ranging upward in cost as listed. Actual cost figures can be obtained directly from flooring contractors who will be found in any urban district, and of course, the following list would be subject to rearrangement if minimum or maximum costs were taken according to grades and workmanship involved in each type of flooring.

LOW COST GROUP

Soft woods—pine, fir, etc. Second grade hard woods. Linoleum. Portland cement tile in plain colors. Cheaper grades of composition tile.

MEDIUM COST GROUP

Good hard wood floors—oak, maple, etc. Wide board floors with hard wood veneer. Linoleum tile in plain or marble effects. Rubber tile in plain or marble effects. Better grades of composition tile in similar effects. Glazed clay tile. Slate.

HIGH COST GROUP

Heavy plank floors of hard wood. Marble. Decorative clay tile (with individual pattern). Special inlays of wood, tile or marble.

The types of floors described in the preceding paragraphs are, of course, primarily designed for use in the living quarters of the house, and following paragraphs will present brief points regarding the finished floors for bedrooms.

Usually, the floors in bedrooms of the average American suburban house are finished in one of the softer woods, such as pine, and stained or sometimes painted in accordance with the general requirement of the interior. Wood floors of this nature are usually laid in narrow boards—sometimes with a narrow inlaid border. Practically the only innovation is the use of attractive linoleums.

In the construction of homes where the investment is not too greatly restricted, it is, of course, advisable to use hard wood such as oak or maple for all of the upstairs floors, because the appearance is richer and the lasting qualities of the finish are more certain. Another point involved is that hard wood floors are not as easily marked or dented in moving heavy furniture on casters.

In regard to the difference in cost between pine and oak floorings, a very interesting condition has been observed. As a rule, oak flooring is considered to be more expensive than pine, but in discussing this subject with architects, we find that in certain districts such as the metropolitan area of New York, a fair grade of oak flooring can be installed at very little more cost than pine.

Practically all floors require a certain amount of staining to obtain the color required. For this general purpose oil stains will be found the best for use particularly on hard wood floors, as this type of stain is more easily applied and does not roughen the fibers of the wood to the same extent as water stains. The floor should always receive a coat of filler to close the absorptive pores. The finish of the hard wood floors may, of course, be in wax or varnish as selected. Another type of finishing material which has recently come on the market is lacquer floor finish as produced by a number of paint manufacturers.

EDITOR'S NOTE: *This is the third of a series of articles discussing each of the major divisions of residential construction and equipment. Other subjects such as roofs, windows and metal work, interior wall finishes, builder's hardware and architectural accessories will be presented in detail from month to month, giving the information which you as a homebuilder should have before making an important investment such as that represented by any homebuilding project.*

# Ornamental Stucco in Interior Decoration

*(Continued from page 88)*

ingly ornamental frieze of the same width. At the center of the frieze is a basket of fruit or flowers in high relief, towards which are facing two winged griffins, one on each side, with wings raised and one foot resting on the basket, their long, serpentine bodies being combined with elaborate scrolls of acanthus delicately modeled.

This is a rare instance of a Colonial house at that period, finished with this material and would make an excellent model for a modern concrete house with all the beauty of Colonial design.

After this early period ornamental stucco appears almost exclusively in the form of decorated ceilings, in rococo designs, to which those of Westover in Virginia, (1730) belong. They show very graceful designs in low relief, are in good proportion to the height of the rooms and are in perfect harmony with the woodwork.

The parlor ceiling has a small, round leaf rosette at the center around which are grouped knots and sprays of flowers and small scrolls arranged in eight radiating lines which extend to the corners and center of each side of the ceiling. The whole is outlined by a double line of narrow molding of spiral design which is joined by scrolls at the corners and the center of each side in conjunction with the large figures.

In the hall the design is similar in motif, the principal figure consisting of a series of scrolls combined in an irregular circle, with festoons of leaves and flowers. In each corner of the ceiling and the center of each side, connected by a single strand of rope molding are circular scroll figures above which project masses of flowers diverging towards the center of the design.

In the old Philipse manorhouse at Yonkers on the Hudson are other rococo ceilings unusually elaborate (remodeled about 1745).

On the ceiling of the reception room just over the chimney-piece is a figure of entwined scrolls and festoons of fruit and flowers and two birds, the figures being connected by scroll and bead borders which follow the contour of the ceiling near the cornice.

The drawing room ceiling is probably the most elaborate of the period in this country.

It is outlined by a rococo scroll border within straight lines. In each of the four corners, facing each other diagonally, are small scroll figures with a circular festoon of flowers. On two sides of the ceiling facing each other are similar figures but twice as large which break into the border with fine scroll lines. Over the end of each festoon is a bird, and at the ends of the ceiling are rococo medallions with the head of a man in each in low relief.

The culmination of the design is reached in the center piece with two female figures, and two men playing the pipes and dancing, with dogs and birds in the corners, after the manner of a pastoral masque.

The Adam style of architecture was brought to America towards the close of the Revolution and with it came its characteristic ceiling designs, for to make a room typical, all of the decoration must be designed in that style, even to the furniture. Each one of his rooms was an entity, a study in harmony in design and color.

In the Valentine Museum in Richmond, Va., are two interesting ceilings which belong to this period, the building having previously been the Wickham mansion, erected in 1812, designed by Robert Mills, an architect of some note in the city. At the center is a circle to which are attached by knots of ribbon, eight loops of the husk design; within the circle is a medallion of acanthus leaves surrounded by eight connected festoons, the whole surrounded by involved leaf scrolls within a wide geometric border. In each corner is an ornamented circular figure with angular corner pieces.

The ceiling of the upper hall shows a rectangular design with angular corner figures outlined with moldings surounding a leaf medallion and a wreathed border. This ceiling is more architectural in design than the others.

There is one house of the Adam period which, above all others is noted for its elaborate stucco decorations; is in fact, a museum of decorative plastic designs not alone for ceilings, but wall panels and mantels as well, combined into a perfect whole, for each room. It is Kenmore, in the suburbs of Fredericksburg, Va., built by Colonel Fielding Lewis, the husband of Betty Washington, sister of General Washington. Tradition ascribes the work to Hessian soldiers held prisoners there during the Revolution.

Although the recent researches of Prof. Fisk Kimball prove quite the contrary, and show the unreliability of the old, time-honored traditions. "That they were in reality earlier" (than the Revolution) "is shown by a letter of Lund Washington to Washington in 1775, which at the same time fixes the date of the earliest stucco work at Mount Vernon; 'the stucco man' had completed 'the new room,' the chimney piece, and the dining-room ceiling, which was 'a handsomer one than any of Colonel Lewis's, although not half the work on it'."

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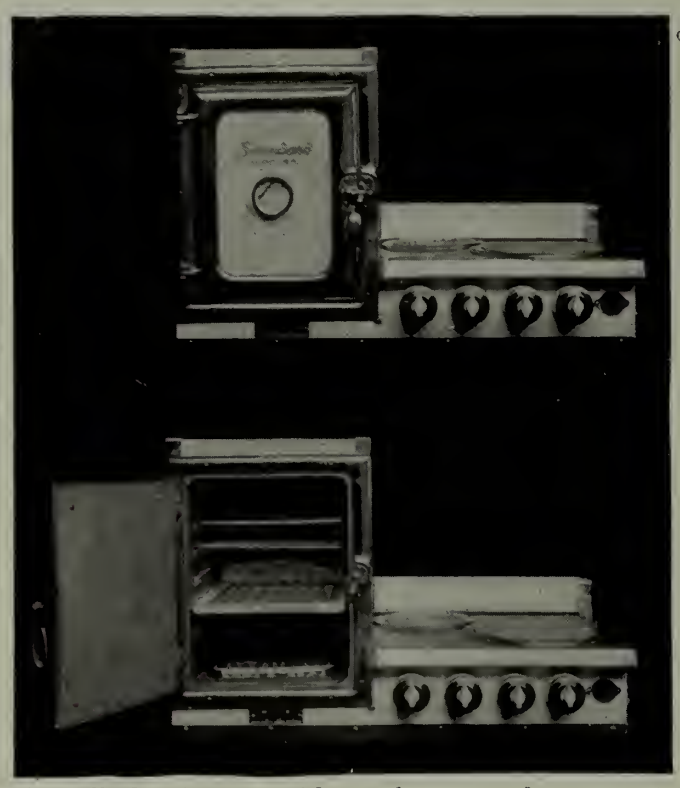
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# Equipment for the Modern Home

*(Continued from page 110)*

oven is highly economical of current. It is large enough for any of the usual family cooking, 14 inches high, 14 inches wide and 19½ inches deep. The broiler element is 1,000 watts and the baking element is 1,500 watts.

At the side of the stove is the control, an eight day clock which



*A small electric stove with two burners and a practical oven can be set on top of the electric refrigerator in a kitchen where conservation of space is important. Courtesy of Standard Electric Stove Co.*

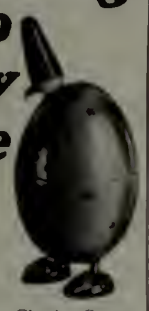
can be set to start and stop the oven cooking at any desired time. There is a convenience outlet on each side for plugging the percolator, electric iron, vacuum cleaner or other appliances. The one at the right is time controlled by the clock so that it may be set to start the percolator and have the coffee ready in the morning. The switches are entirely concealed and can be turned in either direction to supply low, medium or high heat. The markings are clear permanent black lettering fused into white enamel. The brackets are of polished nickel plate and because of the bracket method of installation there is nothing on the floor to interfere with sweeping and mopping and no unsightly leg spots on the floor. The range is placed at a correct height for cooking on the top and for easy access to the oven.

Another small electric stove for the kitchen of limited space has two plates and an oven. It is made to fit on top of the electric refrigerator and can be attached to any ordinary wall or floor plug and is thoroughly practical for a small amount of cooking.

An electric cooker is an invention which accomplishes miracles. It attaches to an ordinary plug and uses less current than a toaster for quick cooking. It is a neat looking steel cabinet, durably enameled, 30 inches high, 16 inches long and 19 inches wide, which stands on four legs tipped with casters so that it may be moved about easily. The top lid lifts up and set inside the lid is a temperature dial which gives the temperature inside the heater. The lining of the cabinet is seamless, thick aluminum and the cooking utensils with which each cooker is equipped are of aluminum. This cooker has sufficient capacity to cook a large fowl and two vegetables, or a six to eight pound roast, potatoes, another vegetable and a pudding. It will bake perfectly cake, pies and bread. And another magic touch is the clock which regulates the time for roasting. If, for instance, you put your meat in at four o'clock and you wish to have the heat turned off at five-thirty, you set the clock for five-thirty. When the moment arrives, off goes the current and your roast remains hot until you take it out with no further cooking or drying of the juices

Another type of the same cooker has two compartments and incredible as it may seem, one compartment will cook for you while the other freezes! Still another cooker and one which is very convenient for the crowded kitchenette looks like a thermal jar and may be used as one. It stands 13⅝ inches high and is 10 inches in diameter. The actual capacity of the well is 5 quarts. In it food may be kept hot or cold for several hours—an invaluable aid to the perfect picnic. It takes up little room in the kitchen and may be tucked away conveniently when not in use. It will bake, roast, brown, steam and stew. Aluminum utensils are included as part of the equipment. Dietary experts endorse these cookers because vitamins, mineral salts and other food elements are retained since evaporation is reduced to a minimum. For the breakfast nook off the kitchen, a practical little electric stove will cook practically a whole breakfast at the table. It will poach, fry or boil eggs; broil bacon and make coffee; keep the cereal hot or make the most delicious toast. The big heating element quickly generates a high temperature concentrated in a small area. This is the most practical and convenient method. When making toast, for instance, the surface of the bread is seared and toasted crisp before the slice is dried through thus bringing out an appetizing flavor. The stove is so built that it will not tip over and it is wide enough to hold an ordinary size frying pan or double boiler.

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*By Natalie Adams*

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# Broadway to Date

*(Continued from page 105)*

Pellegrin something or other. This priest is a vulgar guy (he says so himself), he swears, tosses off his liquor, rides a "bike," has a dog and served four rowdy years in the trenches with the poilus. Yes, and I forgot to say that he can sing a Moulin Rouge song and do a hoe-down before an Archbishop. He knocks down an atheist in a public café in Paris. He saves a wife's reputation, gets the ingénue married to a swell Count, and finally tells his aristocratic Archbishop just the raw street language Christ used when he drove the profiteers out of the Temple.

Leo Carrillo does all this in "The Padre" in four acts, a play that begins as a comedy, but unhappily wobbles into melodrama at the end.

"HOWDY KING."

Why take anything seriously that is not in its own immanent nature serious? Critics and auditors go to the theatre with standards. If a comedy, a drama, a tragedy does not fit into that solid mahogany ideal it is voted "poor," "rubbish," "rot." They judge beans by their liking for caviar. Beans is beans and caviar is caviar. I like both. I have no standards, no ideals, no "theory of art" (bah!). I am neither highbrow nor lowbrow. If a comedy makes me laugh, it's good If it doesn't, it's "rotten."

I laughed at "Howdy King" continually. Maybe I had my "giggles" with me. Maybe I like the way it satirized European royalty. Maybe I liked it because it will make a crackerjack "movie." Maybe I liked it because Anne Nichols produced it and because I had many good laughs over "Abie's Irish Rose," which I consider the best farce of its kind (*of its kind*, I said, mark you, before you shoot me) that I have ever seen. If you are not "arty," snobbish and intellectually faky, you'll admit you liked it, too.

BEATRICE LILLIE.

The only excuse for "Oh, Please!" put on at the Fulton by Charles Dillingham, is Beatrice Lillie. And she's a good enough excuse for anything. Miss Lillie made her hit in the "Charlot Revue," one of the best of the revues that England has sent us.

Beatrice Lillie is a comedian, an artist, a sardonic intelligence. She is self-conscious naturalness. She finds within herself the raw material of caricature and perfects it, eliminating the rough edges and rounding out her gestures. She is the Comic Spirit. Her art is an oblique art—suggestive, subtle. She lingers long after you have left the theatre.

John Murray Anderson and Robert Milton put on for one performance a Grand Guignal thriller, "The Medium," chiefly remarkable for the powerful work of Helen Freeman, of whom Broadway ought to hear and know more.




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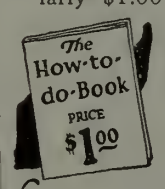


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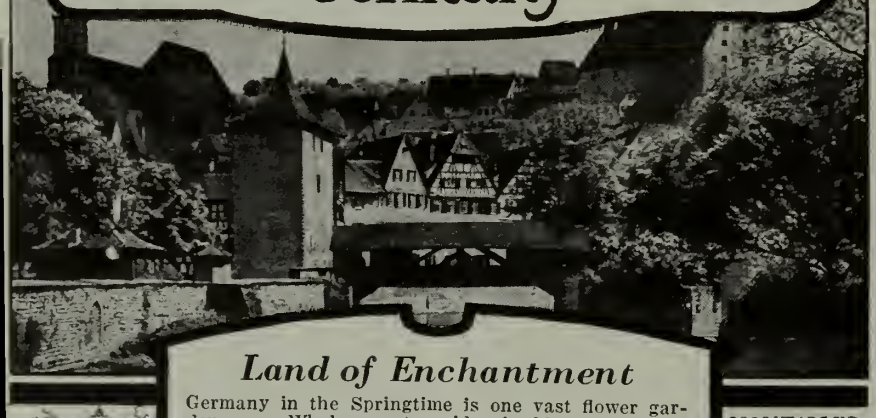
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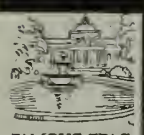


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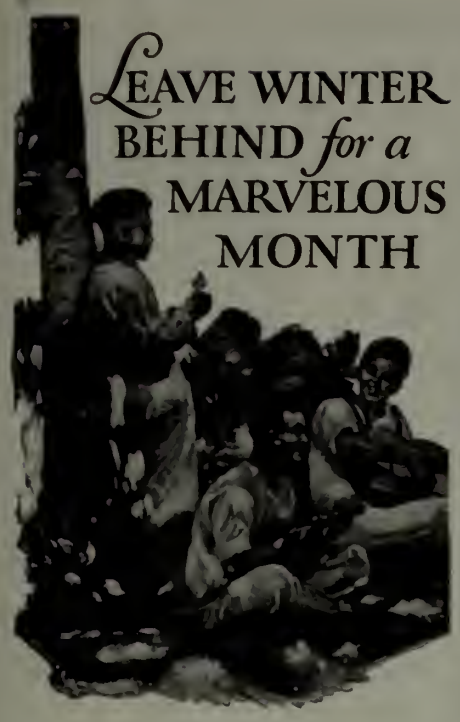
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# The King's Artists

*(Continued from page 86)*

turb any moralist, even what is known as a liberal moralist.

The water color drawings of French clippers and steamboats and their intimate relations with salty and very businesslike seas, at the Valentine Dudensing Galleries, served to introduce an old aesthetic salt, who is quite the rage in Paris, by name Paul-Emile Pajot. At first glance you might take Pajot's drawings for French ship-prints of fifty years ago, but upon examination they are quickly detected as being the work of one bright mind, and a bright modern mind at that. Pajot's drawings haven't the stiffness of the older prints, of their frequently uninspired and somewhat strangulated lines. They are gay with red, blue and green wash, and fly on the waters with an awkward grace which is captivating.

Maurice Prendergast and Charles Demuth were the bright stars of the great assemblage of water colorists at the Macbeth Galleries. In precision alone Demuth, a pleasant surprise in this gallery, walks away with the show. His "Tulips" are perfect, gay, serene. Demuth continues, in this flower study, to demonstrate that he is our one superlative magician with water color. The Prendergast water colors display that painter's special genius in the improvisation of water color tapestries. You can see in his "Rialto Bridge" and the two sketches of Venice how great a joy he derived from obvious beauty. Of the other water colorists in this gathering it is not possible to grow quite so enthusiastic. Winslow Homer's "The Sea Tragedy" is an interesting study of the two tragic feminine faces, but it is not one of the superlative examples of that great American's art. The "Woman of Haarlem" by Robert Blum, N.A. was one of the outstanding works, and Arthur B. Davies, Childe Hassam, Frank W. Benson and Joseph Pennell did their stuff. Also on view at these galleries were several fine etchings by Morgan Dennis. Mr. Dennis' studies of a "Kerry Cottage" and "The White Church, Falmouth" disclose a sensitive talent for atmospheric detail and a direct vision of the thing seen.

Maurice Prendergast also was the big boy of the water colorist congress at the Kraushaar Galleries. Here Prendergast disclosed a Sienna saturated with rain, and the dreamy reds and blues of a "Picnic Grove," and a bit of Central Park. Venice is almost unrecognizable, so freshly and originally is it suggested.

Marion Monks Chase, in her water colors of Majorca, at the Montross Galleries, exposed a side of that charming Balearic isle which Sargent, who saw only what the semi-tropical sun painted, missed. Sargent painted this world

*(Continued on page 119)*


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## The King's Artists

*(Continued from page 117)*

as though it were a bright, cheery Tyrol. He didn't see the dramatic purples and reds and livid grays which streak the Majorcan horizon at sunrise, nor the deserted silences of its sinister coves. Miss Chase did, and so something of the theatrical aspect of this world is communicated. Her other water colors are of Boston and Massachusetts, and they too possess a certain distinctive merit, now and then reminiscent of Japan.

Herman Trunk, Henry Winslow and John Kellogg Woodruff, another group of water colorists, exhibited their work at the Richard Dudensing Galleries. Mr. Trunk's water colors are pleasant arrangements of landscapes, flowers and liquor bottles—with a slight obeisance to cubist theology. Mr. Trunk's design is more precise than alive, but it is distinctive and has lots of formalized style. Mr. Henry Winslow's water colors are preoccupied with various aspects of sea life, the movement of tramp steamers, the gossip of seamen—probably about their herring catch—and girls washing clothes.

Robert Chanler was easily the most arresting member of the group of three artists whose work was jointly exhibited at the Grand Central Galleries. What with some sixty of his large screens and panels, and a group of his portraits, this Mr. Chanler is undoubtedly a gargantuan worker. His screens were the most decorative affairs of their kind this chronicler has seen in a long while. All things are possible before and behind these screens, and that is about all that one can require of screens. They are good for drawing room, bed room and bath room, and their symbolism (of the designs) is not in the way.

A fine group of oils and water colors by Anne Goldthwaite, exhibited at the Brummer Galleries, celebrated the aspects of the South (Savanah and Alabama) and its darker citizens, and the North in the sandy locality of Cape Cod. Save for her tendency to avoid completing her ideas, Miss Goldthwaite approximates the lull of the South and the dreariness of the Northern dunes skillfully. Taber Sears' straightforward and colorful accounts of Egypt's natives and caravans, and of some especially handsome views of Nile boats, were shown at the Ferargil Galleries, as were the paintings of Gerald Leake, and an amusing group of "Fantasies" (paintings in silk and embroideries) by Florence W. Gotthold, and a group of decorative flower and ship screens by Elizabeth Price. Beatrice Lawrence-Smith opened the new galleries of the Art Patrons of America of which Mrs. Marie Sterner is the director. Mrs. Lawrence-Smith's work is largely concerned with the beautiful corners of England, France and Italy, and she exposes these with style.




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**RTS & DECORATION,** March, 1927. Published every month. Volume XXVI, Number 5. Publication office, 45 West Forty-fifth Street, New York City. Subscription price, $6.00 a ear; two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscriptions, $1.00 additional for postage; Canadian subscription, $0.50 additional. Entered as second-ass matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted, 1927, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.



*The Certainty That Only Established Reputation Can Assure* ✦ ✦ ✦ Out of the fog of claims and counter claims, Cadillac prestige stands as a beacon-light—pointing the way to luxury, distinction and the motor car value that brings abiding satisfaction.

Priced from $2995 upward, f. o. b. Detroit

NEW 90 DEGREE

# CADILLAC

DIVISION OF GENERAL MOTORS CORPORATION

# The Orsenigo Co. Inc.

## 383 Madison Ave. New York



RESTRAINED splendour—the distinctive characteristic of early Spanish and Italian interiors—is most happily expressed in this grouping of Orsenigo pieces. The Spanish Credence and 16th Century Italian Armchair, against the mellow background of old English tapestry illustrate the interesting harmony achieved by a skilled mingling of periods. Our exhibits are always open to clients of Dealers and Decorators.



Santa Monica, Cal.
815 Lincoln Boulevard

Factory
Long Island City

# B. Altman & Co.

FIFTH AVENUE AT THIRTY-FOURTH STREET



## DISTINGUISHED CONTRIBUTIONS

### *To the Art of Graceful Living*

AUTHENTICATED ANTIQUE FURNITURE

English, French, Italian and Spanish—of the 17th, 18th and 19th centuries—as well as Early American

OLD ENGLISH SILVER — *Georgian period*

OLD ENGLISH CHINA

Dinner, Dessert and Tea Services in Lowestoft, Wedgwood, Spode, Crown Derby, etc.

RENAISSANCE FABRICS

from Italy, Spain and France—brocades, brocatelles, damasks and velvets

*These things—each one a noteworthy example of its kind can be found in the Salon of Antique Furniture and Works of Art, Seventh Floor.*

*A specially trained, highly competent staff is maintained by our Department of Interior Decoration (Fourth Floor) to assist you in any plans you may have for furnishing.*

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*Antiques*

*Objets D'Art*

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**NEW YORK**

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From the Baumgarten Collection

# Objects of Art
# Tapestries
# Antique and
# Modern
# Furniture




## Wm. Baumgarten & Co. Inc.

*Interior Decorations*

715 Fifth Avenue
NEW YORK

Paris
FRANCE

Palm Beach
FLORIDA



# Elizabethan boiserie gives dignity

FOR the man's *salle de travail,* the inner sanctum where he can work in uninterrupted quiet and comfort, a background of superb Elizabethan paneling would be in entire good taste. Either in the original or in a masterly reproduction, such an environment enhances indeed the elegance of the well-selected furniture that such a room demands.... In the quiet study above, the pedestal desk in the simple lines of Queen Anne offers an ideal place for work; its attending chairs have both comfort and elegance; and the rare Chinese lamp is most thoughtfully placed. Beside the hearth the deeply upholstered wing chair invites to relaxation and untroubled thinking. Such interiors as this it is the pleasure of the Hampton Shops to prepare for their clients, for it is perhaps in this field that they excel.

*Only at the Hampton Shops can you purchase the beautiful Hampton Reproductions, whose mellow charm gives such distinction to all the lovely rooms created by the Hampton Decorators.*

Furniture · Decoration · Antiques

# Hampton Shops

18 East 50th Street · · · New York

# This Miracle of Engineering

## *for the first time clearly explained*



*"OVER a year ago, I purchased a "70" Willys-Knight Six. Since that time I have driven the car nearly 15,000 miles, and, today, the motor is much smoother, quieter and more powerful than on the day I took delivery. It has not been necessary to have my car in the repair shop for any reason. Can you tell me why it is the Willys-Knight engine improves so steadily with use? I am often asked to explain this seeming phenomenon to my friends."*

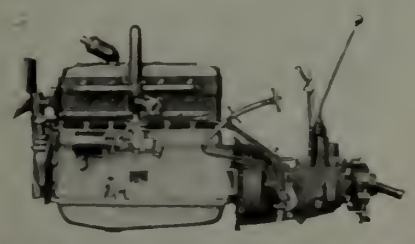
, , ,

THE LETTER reproduced on this page, from a Willys-Knight owner, is typical of many that come to us from time to time.

Naturally, it is difficult for any, save the professional automotive engineer, to grasp just why the patented Knight sleeve-valve engine of the Willys-Knight—against all established engineering rules—shows, with use, so noticeable a gain in smoothness and quietness and power where, under precisely the same conditions, all poppet-valve types of engine register an equally noticeable loss.

The purpose of this advertisement is, in so far as space limitations will permit, to state the reasons why.

When we say that the Willys-Knight sleeve-valve motor *improves* with use—that it *wears in* to greater efficiency and power while other motors are *wearing out*—we mean just that. And in no theoretical sense. But in a thoroughly factful and completely literal way.



*The Only Motor-Car Engine That Improves With Use.*

The reason for this apparent phenomenon lies in the actual constructional principles of the patented Knight sleeve-valve motor which are basically and radically different from those employed in any motor of the poppet-valve type.

### *No valves—just two single sleeves*

For example, the Knight sleeve-valve motor has no valves, in the ordinary sense. The action of the intake and exhaust ports is controlled by two single sleeves, rather than by a series of valves with all their multiplicity of parts—lifter-rods, lifter-springs, cams and what not—that make up the complicated poppet-valve motor of the T-head, L-head or valve-in-the-head varieties.

### *No carbon-cleaning*

In the poppet-valve motor, carbon is always present. From the very start, this tends to overcome even the most elaborate precautions against loss of power. This carbon gathers on the valve-head and seat. It causes the valves to seat improperly. It fouls the cylinder walls and the piston top. Thus, with this carbon accumulation come the knocks and noises, and it is there the *loss* of power in the poppet-valve motor starts.

In the Knight sleeve-valve motor, just the opposite is true. Such carbon as forms finds its way to the compression ring at the top of the cylinder, between the two sleeves and between the outer sleeve and the cylinder wall.

Gathering around the compression rings, it quickly forms an extremely tight seat through which the compressed gases cannot find a way out.

Between the sliding sleeves, this carbon is hardened into a glass-hard surface, constantly lubricated by the lubrication-system of the motor until there is no place between the sleeves where the compressed gases can find an exit until the opening of the exhaust port. And the same process takes place between the outer sleeve and the cylinder walls. Hence, the same identical thing which *breaks down* the efficiency of the poppet-valve motor, serves only to *increase* the Knight motor's efficiency and to *build up* its power.



*Graph indicating estimated comparative efficiency of sleeve-valve (top line) and poppet-valve (bottom line) motors based upon average performance of both types. Note gradual rise of sleeve-valve engine efficiency curve up to and beyond the 75,000 mile mark and gradual decline to zero point of average poppet-valve engine at corresponding mileage.*

### *Patented, exclusive*

An engine you'll never wear out—that, instead of declining in power and efficiency as you run it, actually does *improve* with use . . .

An engine—patented, protected, exclusive—that other manufacturers would pay millions to get, because years of tests, both here and abroad, have proved it the most efficient type of automobile motor built . . .

These are the high-light advantages that are yours in the "70" Willys-Knight Six.

You really owe it to yourself to become informed upon this car before committing yourself to any less desirable automobile.

, , ,

"70" Willys-Knight Six prices from $1295 to $1495. Willys-Knight Great Six, from $1850 to $2295—f.o.b. factory and specifications subject to change without notice . . . Willys-Overland Dealers offer unusually attractive credit terms . . . Willys-Overland, Inc., Toledo, Ohio. Willys-Overland Sales Co., Ltd., Toronto, Canada.

# "70" WILLYS-KNIGHT SIX

# Beauty that Endures through the Years ~ ~ ~

SINCE 1831, Newcomb Mirrors, Lamps and Objets D'Art have been produced entirely with an eye to authentic classic design. Whether reproductions of old-world masterpieces or new ideas created by our own designers, craftsmanship has always been worthy of those flawless designs produced.

As a result of these fixed ideals, Newcomb designs created twenty, forty and even sixty years ago still claim the same respect from lovers of beauty as when first produced. Newcomb productions are living examples of that age-old truth,—"A thing of beauty is a joy forever."



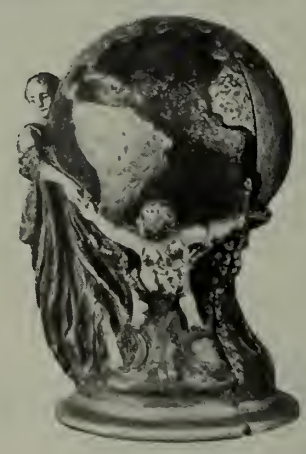
Newcomb No. 4169
*A highly lovable Mirror in the period of Louis XVI originally produced by Newcomb 26 years ago. Size 24" by 50". The panels are toned in color with decorative motif in old gold.*



Newcomb No. X818
*Early Italian carved candlesticks 21" high. Finished in color and Antique Gold. Made about 1790.*

*Newcomb Mirrors, Lamps and Decorative Pieces can be purchased through your dealer or decorator.*

**F. J. Newcomb Mfg. Co.**
MAKERS OF DISTINCTIVE MIRRORS
ANTIQUES & & & OBJETS D' ART
42-50 West 13th Street, New York
Established 1831



Newcomb Telephone Caddy No. 756
*Finished in rich, subdued colors and Antique Gold. Hinged to hold telephone.*

# FURNITURE *BY* NAHON



The public is cordially invited to our showrooms, where three floors are devoted to a permanent exhibition of our exclusive productions.



## FURNITURE OF AUTHENTIC PERIOD DESIGN IS QUITE ESSENTIAL TO THE WELL-PLANNED HOME

THE demand for period styles is due, not to passing fancy, but to a growing appreciation of the art of Sheraton, Chippendale, Phyfe, Hepplewhite and other masters of furniture design. The Nahon Company, for more than twenty years, has been devoted exclusively to the reproduction of the works of these great designers, and to adaptations skilfully contrived to meet modern requirements. Such furniture has enduring charm and permanent value; it will not go out of style.

Write for a copy of our illustrated booklet showing many attractive designs in period furniture.

The Nahon Company

52nd STREET & EAST RIVER
NEW YORK CITY



Edgemere



Hawthorne



Marquette



WILLIAM & MARY
*Period Model*

# *Beautiful to the Eye—*

## PLEASING *to the* EAR

THESE charmingly decorative Period Models are delightful to every lover of beautiful furnishings, designed to add still further to the attractiveness of your home. Incomparable for action and TONAL value, each instrument is produced under the same skilled guidance that has played so vital a part in *all* Kranich & Bach products for the past 60 years. It is "pride of production" with this age-old house, as much as it is "pride of possession" with you in *owning* the piano they sponsor.

*A privilege to show you the collection—or if preferred, a copy of the new "Period Brochure" will be sent on request*

REPRODUCING PIANOS:
Welte-Mignon
*(Licensee)*

**KRANICH-&-BACH**
*Quality* PIANOS

PERIOD MODELS:
William & Mary
Louis XV
Queen Anne
Cordovan
Oriental

KRANICH & BACH · 237 East 23rd Street, New York · Straus Building, Chicago



*Antique English Carved Room, in the KAPOCK HOUSE by Charles of London*

# *THE SECOND SUCCESSFUL YEAR*

of the KAPOCK HOUSE, 2011 Walnut Street, Philadelphia, far surpasses that of last year, in its beautiful decoration and home furnishings.

The KAPOCK HOUSE which is located in the ultra fashionable part of Philadelphia, right off Rittenhouse Square, was constructed to show the many uses of unfadable KAPOCK fabrics for sunny windows—furniture coverings—lamp shades—shower baths—bedspreads, etc.

Six floors have been given over to unusual furniture—rugs—lamps—art objects, etc., gathered from all parts of the world and correctly placed by a dozen well known decorators. Fifty leading manufacturers and dealers have contributed to this unique exhibit.

Here are displayed many novel suggestions for gifts.

Do not miss seeing this museum of art—*nothing like it in the world.* A walk thru the KAPOCK HOUSE and you'll know more about interior furnishings than you could ever learn from books or sketches.



THE KAPOCK HOUSE at 2011 Walnut Street, Philadelphia, is furnished and decorated throughout by leading decorators. It is a splendid example of the many effective uses of KAPOCK fabrics. Open every week day free to the public, 9 a.m. until 5 p.m.

Under the Supervision of

## A. THEO. ABBOTT & CO.

SOLE MAKERS OF GUARANTEED SUNPROOF

# KAPOCK

REGISTERED

## Decorative Fabrics

**"Endorsed as unfadable by the many who know"**

**NEW YORK** **PHILADELPHIA**

*Dept. V. Send 10c for your copy of "Kapock Sketch Book" in Colors*



Founded
1867

WE cordially invite all who are interested in beautiful home surroundings to visit our showrooms. There, in settings characteristic of the modern home, our furniture is appropriately and interestingly displayed. If however, it is inconvenient to come, we suggest that you write for a copy of our illustrated descriptive booklet.

Palmer & Embury
M'F'G. CO.
222 EAST FORTY-SIXTH STREET NEW YORK
WHOLESALE ONLY



*The spirit of the early Louis XVI period is reproduced in this typical French Salon.*

# *Reflecting the Spirit of the 18th Century*

FAMOUS cabinet makers of old employed a wealth of care and skill on the important pieces they created for their noble patrons. Time has added its finishing touch to the best of these masterpieces, rendering a softening of patina and a mellowing of the structural lines.

A Jacques Bodart reproduction preserves all the charm of proportion and detailed carvings of the original and even the mellow wood seems to have a time-touched appearance. These cardinal qualities together with strength of construction are pre-eminent in the whole impressive collection of Jacques Bodart reproductions.

Moreover many are the exquisite homes that have been made to reflect the spirit of Louis XVI as the result of a single visit to our galleries.

*We will be pleased to show our reproductions and antiques to visitors who present the card of their decorator or furniture dealer*

## *Jacques Bodart, Inc.*

RUBY S. CHAPMAN, *Pres't*

ANTIQUES & REPRODUCTIONS

383 MADISON AVENUE

NEW YORK PARIS



THE great country show places of America . . the fine places of the suburbs . . the colossal apartment buildings of Park Avenue, Michigan Boulevard, Wilshire Boulevard . . or modest dwellings of two or three stories . . built of Brick to last a lifetime, and more . . with permanent beauty mellowing with age . . the charm of the architecture enhanced by textural charm and coloring of the Brick itself.

The architect seeks out materials that lend themselves to unusual expressions of beauty.

**At Your Service**

These District Association Offices and Brick Manufacturers Everywhere

Boston, Mass. . . . . 11 Beacon Street
Chicago . 614 Chamber of Commerce Bldg.
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Detroit . . 400 U.S. Mortgage Trust Bldg.
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Los Angeles . . . . 342 Douglas Bldg.
New York City, 1710 Gr'd Cen. Term'l Bldg.
Norfolk, Va. . . 112 West Plume Street
Philadelphia . . . 121 N. Broad Street
Portland, Ore. . . . 906 Lewis Building
Salt Lake City . . . . . 301 Atlas Blk.
San Francisco . . . 932 Monadnock Bldg.
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The Common Brick Manufacturers' Association *of* America
2170 Guarantee Title Bldg.
CLEVELAND, OHIO

BRICK *forever*

Common Brick Ass'n
2170 Guarantee Title Bldg., Cleveland, O.

Send me the Books of Brick Beauty and Economy, checked below, for which I enclose the price indicated.

- ☐ "*Your Next Home*"—(New Edition) Photos and Plans of 57 homes (10c)
- ☐ "*The Home You Can Afford*"—62 homes (10c)
- ☐ "*Brick, How to Build and Estimate*"—(25c)
- ☐ "*Skintled Brickwork*"—(15c)
- ☐ "*Farm Homes of Brick*"—(5c)
- ☐ "*Brick Silos*"—(10c)
- ☐ "*Multiple Dwellings of Brick*"—10c
- ☐ "*Hollow Walls of Brick*"—FREE

*Name* _____

*Address* _____

# Plain Carpet



*Floors that are soft ...that are beautiful*

*...that add comfort to the home*

In the truly modern and tastefully furnished home,—in the finer type of retail store,—in the specifications of architects and interior decorators,—you will find that Plain Wide Seamless Carpet is taken for granted. It represents the present and future vogue in floor covering. Wherever good taste reigns, there you will find Plain Wide Seamless Carpet.

There is, however, a difference in carpets. It is true that all Claridge Carpet is Plain, Wide and Seamless,—but all plain, wide seamless carpet is not Claridge. The deep, soft pile and luxurious appearance of Claridge give it an individuality that is obvious to all who admire real superiority.

To be assured of unmatched beauty and unusual wearing qualities, look for "The Golden Thread of Quality" which is woven into the back of every yard of Claridge.

Your dealer will show you "The Golden Thread of Quality",—and show you the twenty striking colors in which Claridge is obtainable. It is carried in stock by all the most progressive stores, and will be known to your decorator or architect.

CHARLES W. POULSON & SONS CARPET CO., INC.

Look for "The Golden Thread of Quality" that is woven into the back of every yard of "Claridge".

CLARIDGE

"Claridge" is made by Charles W. Poulson & Sons Carpet Co., Inc., No. 295 Fifth Avenue, New York City.

PLAIN WIDE SEAMLESS CARPET

# Deruta
## MAIOLICA

xpressive of the highest
ypes of craftsmanship
nd technique found in
alian faience wares, is
minently in keeping
ith the cultured ideals
f the American home.
ulfilling all that can be
xpected of a table ware,
has the added strength
f purpose so lacking
modern chinas.



THE COMBINED PRIMAVERA, VERDINO, UMBRIA, MARINA AND BANDED PATTERNS
COMPOSING ENTIRE DINNER SETS OR VARIED COURSE ENSEMBLES



THE RICCETTI PATTERN

gnifying "richness" of design and color, the beauty
which is quite apparent in the freedom of line and
ass — a notable achievement of the Deruta potter.

THE PATTERNS shown are exclusive importations with the exception of the "Marina" and banded designs, and all are available through the discriminating dealer in your community.

SELECTED SETS can be arranged for six or more persons with an array of optional serving dishes. The smartest use of Deruta Maiolica is the introduction of salad or coffee sets in combining patterns or colors.

THE PRICE of one hundred and seventy-six piece dinner set for twelve ranges from $340 to $404, depending on the pattern. A fifteen piece tea or coffee set can be had from $28 to $36.

WRITE TO 348 CONGRESS STREET, BOSTON, FOR THE NEW DERUTA BOOK

# Carbone INC.
IMPORTER OF
ITALIAN ARTS & ANTIQUES

DISTRIBUTED BY FINE SHOPS EVERYWHERE

H A V E A C A M E L




# *Camels add to the joy of living*

SMOKING is one of the keen pleasures of life.

The choice of a cigarette deserves your most careful judgment because it determines the degree of enjoyment you will have.

Camels welcome comparison on every count. Compare their goodness in every way. Each successive Camel brings a fresh pleasure no matter how constantly you smoke.

Such mellow mildness can come only from the world's choicest tobaccos, supremely blended, with the sole purpose of giving you, the smoker, a cigarette which you can enjoy to the fullest.

The verdict of the experienced smoker is —

*"Have a Camel!"*

R. J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N. C.

© 1927




The blow torch knows why some shingles are called "fire-safe" and others "fire-proof." It quickly shows the difference between Johns-Manville Asbestos Shingles and the so-called "fire-safe" variety.



# A final touch of beauty on each *everlasting* shingle

NATURE, the supreme artist, has embellished these shingles with everlasting and exquisite color harmonies—the splendor of an autumn hillside seen with the sun upon it through a morning mist.

Yet, with all their beauty, these shingles are low in first cost, economical in their permanence, and freedom from upkeep cost, easy to lay, and absolutely fire-proof. And never before has a shingle embodying all these practical advantages been so beautiful!

Asbestos
and its many products to
INSULATION
BRAKE LININGS
ROOFINGS
PACKINGS
CEMENTS
FOR PROTECTION

JOHNS-MANVILLE CORPORATION, Madison Avenue at 41st Street, New York
*Branches in all large cities.* For Canada: Canadian Johns-Manville Co., Ltd., Toronto

# JOHNS-MANVILLE
## ASBESTOS SHINGLES

JOHNS-MANVILLE CORP., 292 MADISON AVE., N.Y.C.
Kindly tell me how I can roof or re-roof most economically with Johns-Manville Rigid Asbestos Shingles.
Name .....
Address .....
.....




# Price means nothing until you know what it buys

Old customs of buying furniture are changing. Fewer and fewer buyers, after expressing delight in pieces as lovely as these, ask in the next breath, "What are their prices?" More and more insist on first knowing what price tags never tell.

Neither its attractively low price, its exquisite old English contours, nor its harmony of color reveal what solid worth is built into this group. The mellow mahogany of its frames is genuine, seasoned thoroughly, hand-carved skillfully, fashioned staunchly. Comfort, grateful and enduring, nestles beneath the linen frieze and moquette of sofa and chair, under the ratine tapestry and velvet of the Coxwell, and the silken damask of the Charles II chair. Expert springing and loose Karpenesque cotton-filled cushions, offer yielding and lasting ease.



You need not wonder or guess about all this hidden quality. Merely look on the under frame for the Karpen nameplate. When you find it there, then, but not until then, can you be certain that the moderate price marks a sound investment. Whether you pay a few dollars for a chair or hundreds for a suite, this nameplate assures more value for every dollar in living-room, library, sunroom, or hall furniture.

Your Karpen dealer has or will get for you, quickly and gladly, the very group in the exact fabrics pictured here. Write for his name and for *The Glorious Adventure of Home Furnishing* (CM), a colorful booklet that tells the story of good furniture. S. Karpen & Bros., 801 S. Wabash Ave., Chicago; 37th and Broadway, New York; or 180 New Montgomery St., San Francisco

ASK FOR KARPEN FURNITURE · · FIND THE NAMEPLATE BEFORE YOU BUY



*Reproduction from a painting made on the Piping Rock Club, Locust Valley, Long Island, New York, by Frank Swift Chase*

© The D. T. E. Co., Inc., 1926

# Your trees may be starving under semi-artificial lawn conditions

*Davey Tree Surgeons come to you with scientific training, thorough practical skill and organized reliability—real workers*

Starving trees? Yes, countless numbers of shade trees are actually starving to death under semi-artificial lawn conditions. The roots are covered by heavy sod and all the leaves and grass raked up and taken away. Thus nature has no means of replenishing the exhaustible food elements that are being constantly pumped out of the soil by growing trees. The inevitable consequence is steadily increasing starvation and steadily decreasing vitality.

Out in the native woods, nature takes care of the food problem for trees by means of the decaying leaves and grass and other vegetation—even the great trunks of trees fall down and decay and return to earth the same elements that came from the earth. Most trees under natural conditions show excellent vitality—most trees under lawn conditions show varying evidence of starvation.

Do any of your trees look sick? Are they dying back at the top? Are there numerous small dead branches? Are the leaves yellowish and sickly looking? Is the foliage sparse? Such a tree is far gone and in desperate need of quick action. Don't wait until they look that bad.

If a tree is starving, it will show it by shorter annual twig growth. Last year's growth is less than the year before. The growth of the year before is less than that of the preceding year, and so on. A tree either grows or it dies. When it ceases to grow, the end has come.

Many starving trees have been brought back to vigorous health and active growth by proven Davey methods of feeding. Davey Tree Food is scientifically right, as are the methods of feeding. These methods are the outgrowth of John Davey's half-century of marvelous experience and the highly successful record of the Davey organization for more than 25 years.

Davey Tree Surgeons live and work in your vicinity—real Davey trained men and Davey disciplined men. Don't wait until your trees are too far gone. Call or write the nearest office.

Among prominent persons and institutions served by the Davey Tree Surgeons are the following:

OWEN D. YOUNG
WALTER P. CHRYSLER
CONDÉ NAST PUBLICATIONS, INC.
PRINCESS AMELIA RIVES TROUBETZKOY
HON. NICHOLAS LONGWORTH
MICHIGAN STATE CAPITOL
SADDLE AND CYCLE CLUB OF CHICAGO
JOHN S. PILLSBURY
MRS. HENRY R. REA
CHAUTAUQUA INSTITUTE



JOHN DAVEY
*Father of Tree Surgery*
Reg. U. S. Pat. Off.

**THE DAVEY TREE EXPERT CO., Inc., 689 City Bank Bldg., Kent, Ohio**

*Branch offices with telephone connections: New York, 501 Fifth Ave., Telephone: Murray Hill 1629; Albany, City Savings Bank Bldg.; Boston, 705 Statler Building; Pittsfield, Mass., Stevenson Bldg.; Providence, R. I., 36 Exchange Pl.; Philadelphia, Land Title Bldg.; Baltimore, American Bldg.; Washington, Investment Bldg.; Pittsburgh, 331 Fourth Ave.; Buffalo, 110 Franklin St.; Cleveland, Hippodrome Bldg.; Detroit, General Motors Bldg.; Cincinnati, Mercantile Library Bldg.; Louisville, Todd Bldg.; Indianapolis, Fletcher Savings & Trust Bldg.; Chicago, Westminster Bldg.; St. Louis, Arcade Bldg.; Kansas City, Scarritt Bldg.; Minneapolis, Andrus Bldg.; Montreal, Insurance Exchange Bldg.; Toronto, 71 King St., West; Stamford, Conn., Gurley Bldg.; Hartford, Conn., 36 Pearl St.*

# DAVEY TREE SURGEONS

*Every real Davey Tree Surgeon is in the employ of The Davey Tree Expert Co., Inc., and the public is cautioned against those falsely representing themselves. An agreement made with the Davey Company and not with an individual is certain evidence of genuineness. Protect yourself from impostors. If anyone solicits the care of your trees who is not directly in our employ and claims to be a Davey man, write headquarters for his record. Save yourself from loss and your trees from harm*




*This trademark on every board proves it is genuine California Pine*

*"Cal" Pine, guardian of the grades, is the head of the official Association grading inspection force.*

# Don't stand blindfolded when you buy

The distinctive service qualities of California Pine always identify it from other woods. But now we make the visual identification complete by stamping the trade mark *OK "Cal" Pine* on every piece. It is the quality and value pledge of an Association of lumber manufacturers whose output approximates 2 billion feet of lumber annually.

The accelerated swing to California Pine which has increased sales and opened new markets makes this step advisable to protect homebuilder, architect, contractor and lumber dealer. A step that insures better satisfaction for all.

Before a piece of California White Pine or Sugar Pine is worthy of "Cal" Pine's *OK* it must pass rigid inspection. Each piece is properly manufactured and graded according to the rules of the Association. Uniformity of grades is assured by individual mill graders who are instructed and supervised by Association inspectors.

The superior qualities of California Pine are worthy of being safeguarded in this elaborate manner. Its bright, clean color and light weight are supplemented by its uniformly soft texture and close even grain, without hard or soft streaks. It cuts and saws without splintering. It permits accuracy of construction, and, once placed, "stays put." It holds shape without warping, twisting or shrinking. It is wear-and-weather-proof to a surprising degree. Homes built of California Pine require few repairs and have high resale value.

California Pine is used generally by large door and window manufacturers. Most of America's well-built homes have doors and windows made of California Pine. It has service qualities identical with those of the eastern and northern white pines—which have been the standards for fine home construction since the days of the Pilgrims.

Use California White Pine and Sugar Pine throughout for interior woodwork, exterior siding and trim, doors, windows, built-in conveniences, porches, framing, sheathing, subflooring, lathing — insure beauty and service everywhere.

***Don't build in the dark.*** *Our free 48-page illustrated book "Pine Homes" contains valuable home-building information set forth in simple, easily-understood terms. It will be sent free.*

*Send this coupon for free copy of "Pine Homes"*




**CALIFORNIA PINE**

California White Pine (trade name) — California Sugar Pine

CALIFORNIA WHITE AND SUGAR PINE MANUFACTURERS ASSOCIATION

*Also producers of*

CALIFORNIA WHITE FIR · CALIFORNIA DOUGLAS FIR · CALIFORNIA INCENSE CEDAR

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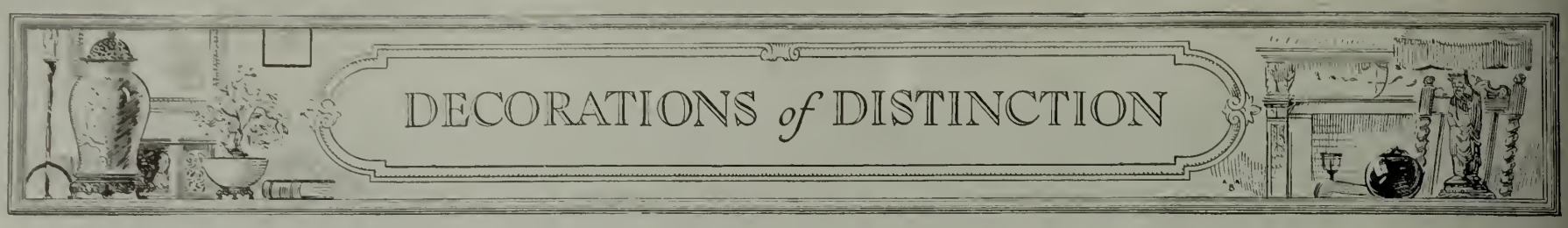
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*Hand-carved Provençal walnut pannetiere, 12" x 25" x 34" high with original lock, on stand, 19" x 38" x 36" high, with removable top. Courtesy of the Duval Galleries*

AS the appeal of the setting of a room does not emanate solely from the complete decorative effect, the selection of a single object should be given quite as much thought as to its suitability as the planning of the entire interior.

While the room, throughout, may not be definitely French, Italian, Spanish or English, it is possible to associate beautiful objects together, of many origins, if they but lend themselves harmoniously to the general scheme. Thus the Provençal pannetiere or bread cabinet of richly carved walnut, illustrated, from the Duval Galleries, may be consistently used in many settings, converted into a curio cabinet, by adding shelves, or a radio cabinet. The stand, on which it rests, also showing the same carvings of musical instruments and flowers, may be applied to modern uses, as well.

In these galleries are other interesting pieces, which include two tall backed paysanne chairs, intended as "prie Dieus", one with a needlework seat, the other with one of striped woven rush. There are also Louis XVth marquetry commodes here and a Napoleonic jewel box of ebony and rosewood with bronze mounts. A Florentine commode and Italian inlaid chairs are likewise of interest and, in the decorative accessories, a collection of Brittany dairy brasses and three hundred pieces of Staffordshire.

Among the importations of lighting fixtures to be found in the stock of the Art Lantern Importing Co., are a unique number of reproductions in stamped and gilded tin, exact copies of lanterns and brackets in the great cathedrals, palaces and public buildings of Spain. One has been copied from the double star lantern in the Cathedral at Toledo. This has a lacey openwork crown about the top of the light and is especially desirable as a hall lighting fixture. Another shows a seven pointed star with a cross decorating the top, such as hangs in La Seo de Urgel, at Zaragoza.

Also included in this collection are copies of early English and Gothic lanterns with leaded Bavarian glass panes, some etched and some with colored motifs. There are also mirror sconces, oval and round, mounted in pewter. Pages from an old Spanish missal, suitable for lamp shades, are also available.



*Triple Spanish candle bracket, 10" x 28", of pressed tin and iron. Copy of old church fixture. Courtesy of the Art Lantern Importing Co.*

At the shop of Buchwalter, Inc., the charm of distinctive things that lend themselves for decoration appeals on every side. Here is



*Cherry wood occasional table with 10" x 18" top, reproduction. Pale apricot glass 10½" vase filled with sprays of mother-of-pearl flowers. Courtesy of Buchwalter, Inc.*

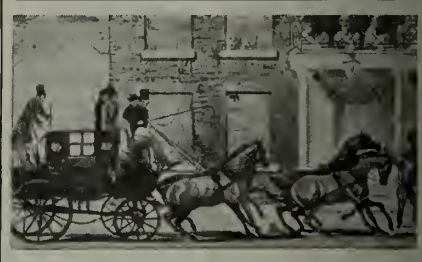

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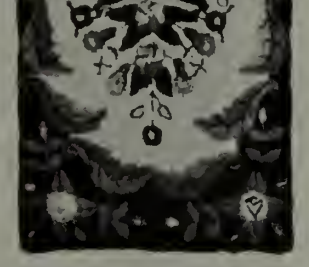


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a colorful bowl of wax delphinium or cala lilies and there, on a lovely old French commode, is seen a vase filled with porcelain hyacinths, morning glories and dahlias. Along the sidewall, a sofa looks irresistibly inviting banked with dainty cushions, some of brocaded taffeta with gay nosegays on a soft gold or rose ground.

Two unusual bird pictures, made entirely of feathers, are also unusual. White crystal elephants mounted on a base of plain amethyst glass, as book-ends, and a set of bathroom bottles with enameled flower decoration and Provençal figures are pleasing variations of the stereotype.



*Lamp, 23" high, showing pottery vase on brass base, patterned after Spanish brazier with shell motifs. Hand bent amber glass 8" bowl on bronze tripod of classic design, height 7½". Courtesy of Warman & Cook*

The lighting fixtures of Warman & Cook are given the most careful study so that the finished product may simulate, as far as possible, the feeling of old metal work. To this end their castings are taken from repoussé models and are thus given that delightful, soft quality so desirable in old brass and bronze work.

Among the side brackets shown there are many adaptations of old English period designs, one, the grapevine, adapted from the motif introduced in Stuart and Tudor ceilings, such as that at Hampton Court. Table lamps, in which antique pottery jars compose the base have been mounted in wrought iron or bronze, some showing the detail in their design of old English lead cisterns. Hardware, too, inspired by the famous drawings of William Twopenny is to be had. Early American side lights in pewter, tin, copper and zinc include a copy of an old swinging whale oil lamp with a snuffer, quite unique, and mirror sconces. Hand bent glass is also devoted to many uses, mounted in wrought iron or brass.

In the shop of "Old France" as the name implies, the collection consists of distinctive pieces of French furniture, made from the various fruit woods with notable examples of the Louis XV and XVI periods and Directoire. With these there is a variety of old silks and chintz with hangings that include an old painted French window shade showing a vase of flowers and trailing festoon pattern, which has attained the dignity of a wall panel, for present day use.

Scattered about on the shelves are exquisite pieces of old Paris ware and pink luster. Decalcomania vases are also shown; tole fruit dishes in an attractive pair with grapevine decoration; bead and tinsel pictures and others, silk embroidered, some of water color and chenille and an unusual bird subject cut out of stone. Aubusson rugs comprise another important feature of their importations; mirrors and beautiful old poudreuses, reflecting the romance of their day, one with the original blue silk pincushion and silk covered toilet compartments. A pair



*Antique French painted canvas screen, 63" high, in which the decoration is carried out in strong blue, pinks and green. Courtesy of Old France, Inc.*

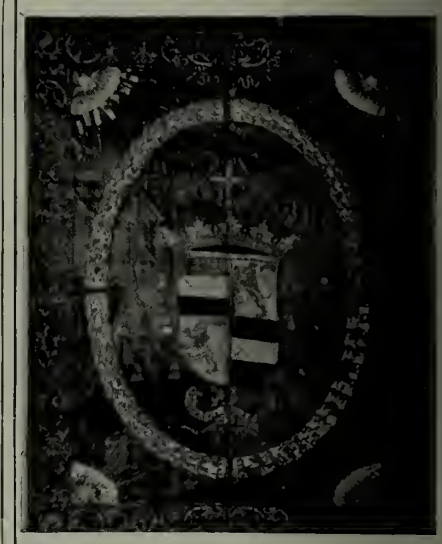



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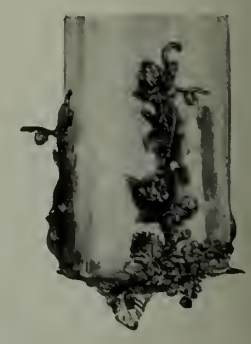
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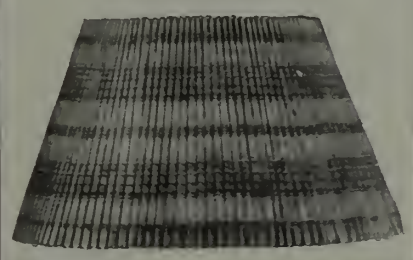
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*An Interesting Group*

There is beauty to covet in the simple grace of this genuine antique writing chair. The silver, too, is a fine antique, of early English. The paintings are by Thomas Sully.

And the drop leaf table, although not an antique, is a delightful odd piece (finished in maple or mahogany). Attractive, too, is the richly colored foot stool of needlepoint.

These are a few of the unusual art objects we have collected to interest the discriminating.

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of tall Directoire lamps in black tole with the original chimneys and etched glass shades are remarkable as are a pair of Verni Martin black lacquer corner cupboards.

At this season, when plans for the equipment of the summer house have to be considered it is well to know that the newest models in porch and country house reed and willow furniture are now procurable. To meet this demand Edward R. Barto & Co., have fortunately developed along the most comfortable lines, chairs similar to the one illustrated, that are not only inviting in size but meet all the requirements of a definite color scheme in finish. This same type may even be had in two or three cushion size, namely a sofa or as a swinging couch. It may also have a collapsible writing table attached, in place of the magazine pocket.

The new waterproof chintz that withstands dampness and rain, in checked, moire or plain basket weave makes a perfect upholstery material for furniture of this character. Italian sail cloth in brilliant solid colors, is also most effective for this use. Iron furniture and a large stock of high class tufted furniture comprise another important part of the work here, as does the remodeling of old draperies.



*Wand willow deep seated club chair with antique parchment and green finish, box spring construction and loose cushion done in green water-proof chintz. Wrought iron green painted floor lamp with water-proof chintz shade. Wrought iron coffee stand with top of old Spanish tiles. Courtesy of Edward R. Barto & Co.*

Other popular types of table glassware are the Waterford patterns, which embody the sturdier and somewhat low bulbous glasses. In contrast the tall delicate, optic glass goblets with a colored knob in the stem have the accompanying finger bowls banded in the same color, ruby or blue. Tavern glass, made in New Bedford, shows typical decoration of fish and ships. Amusing glass jam jars and flower holders are seen in crystal turtles, frogs, rabbits and swans. The Bohemian glass ruby and amber stemware is always alluring.

In china the demand for informal patterns that adapt themselves to the average table centers the interest in English flowered wares, such as the Spode and Wedgwood patterns and in the Italian tea sets and breakfast services. A charming new individual breakfast set shows a fruit decoration with a tiny pear or apple surmounting the lids.



*Spode 8" plates with henna flowered border and old print center and reproduction of wicker lane old Spode buttercup pattern, with cup and saucer to match. New Wedgwood pattern 8" plate with half wicker and Florentine panel border. Tavern glass tumbler and iced tea glass with whale and ship decoration. Swan of black and green glass with white beak. Courtesy of Rich & Fisher*

As an appropriate decoration for a dining room of early American influence, the buttercup Spode pattern reflects a simple charm that lends itself most effectively to homespun linens and a maple table. In china for the tea table the yellow pottery sets banded with bright modernistic colorings are new and inexpensive. The allover small patterned chintz designs offer still another type for a dainty service. Sliced lemon plates of crackle glass with a lemon decoration and a tiny bone fork are also attractive accessories.

Turning to table decoration, a new note is found in the all crystal service such as is to be found at Rich & Fisher's in their complete set of etched glass. In this all plates, small and large are available as well as platters and open vegetable dishes with the usual equipment of glasses and finger bowls.


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Two of the important articles in the March number are: Antiques in Central New York, by Helen S. K. Willcox; The Simplicity of the Queen Anne Period, by Edward Wenham.

*There are also half a dozen other articles about antiques, works of art and rarities together with their uses in decorating your home, all profusely illustrated in black and sepia.*

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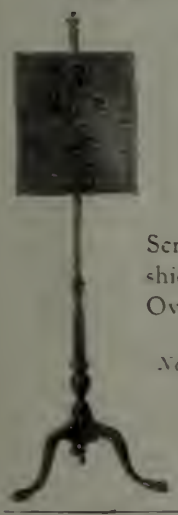
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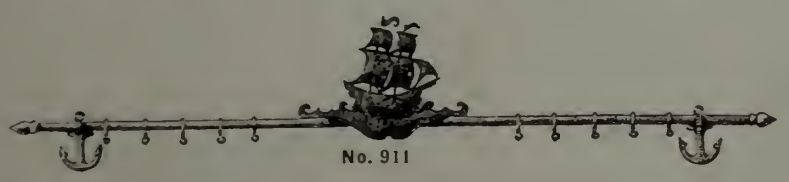
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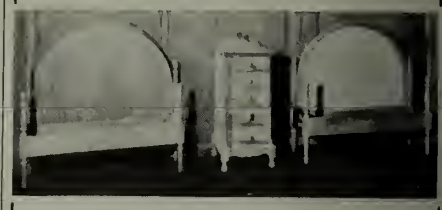
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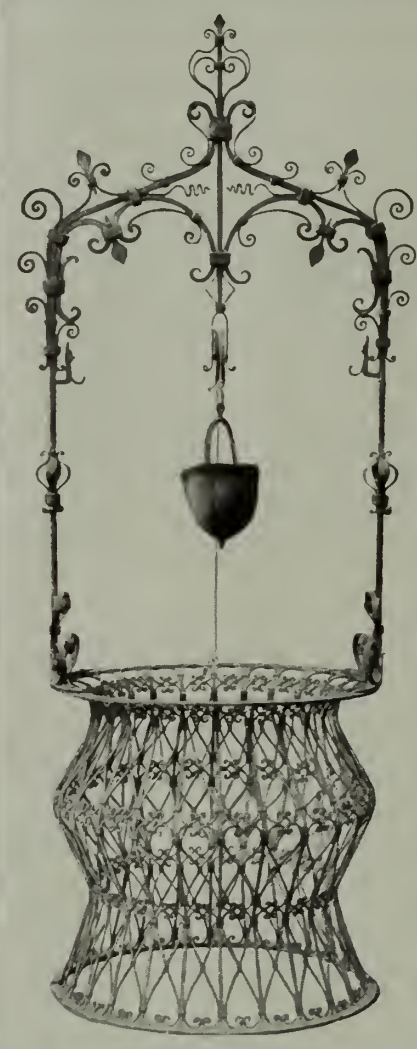
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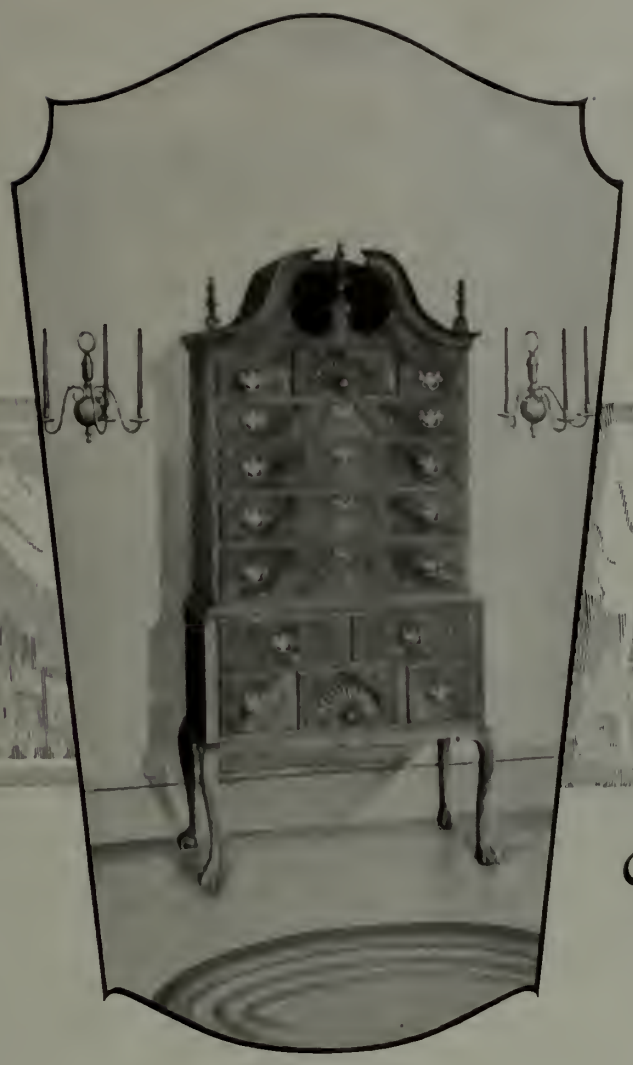
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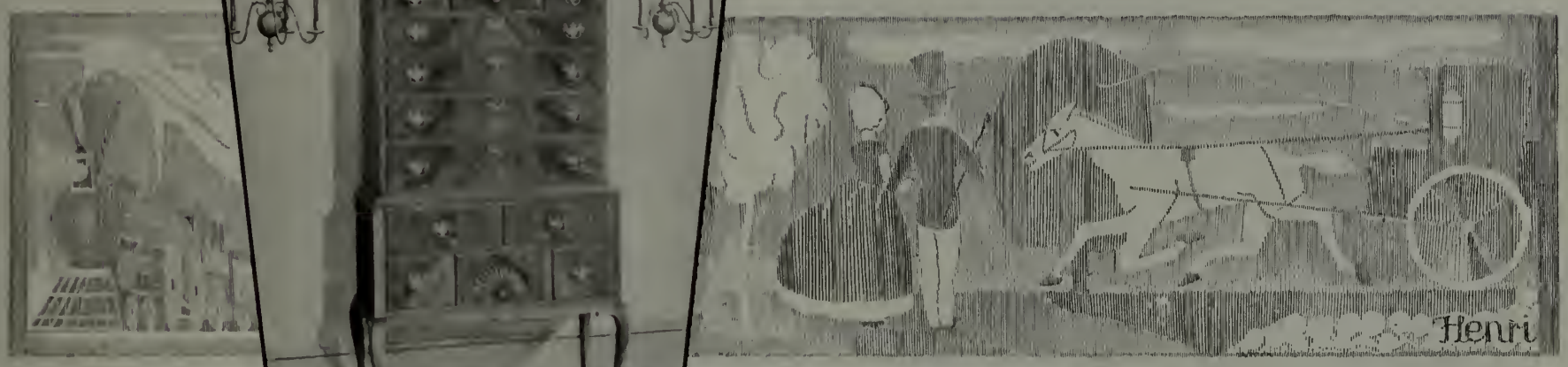
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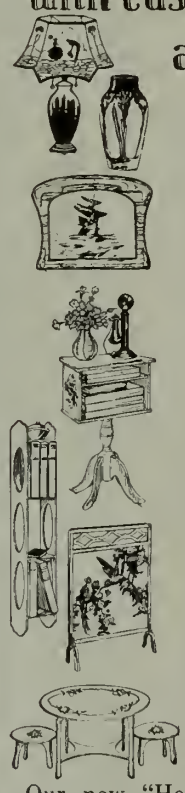
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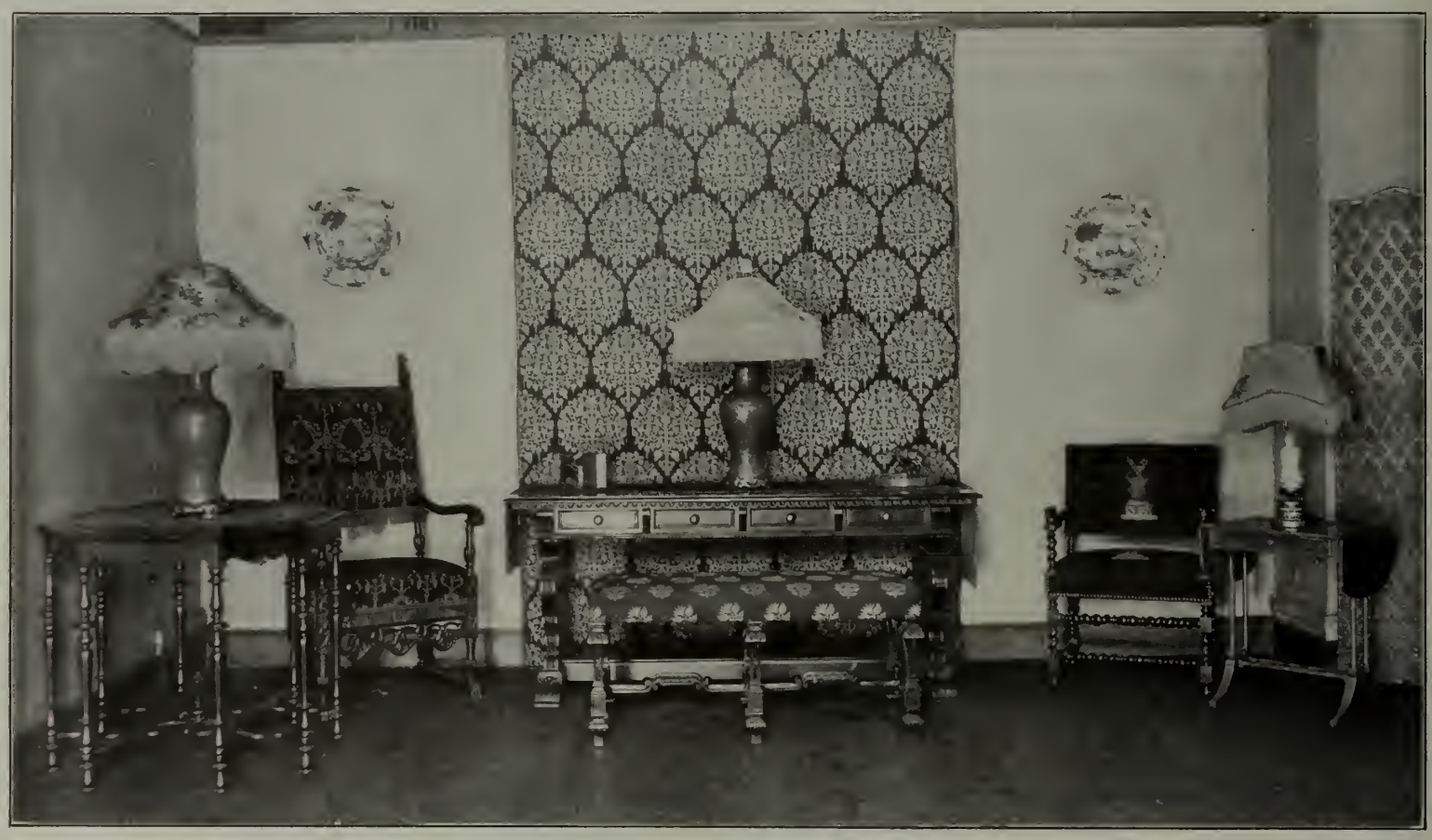
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*Front façade of the residence of Clarence F. Alcott at Easthampton. H. T. Lindeberg, Architect*

MARCH, 1927

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ARTS & DECORATION

*MARCH, 1927*

PUBLISHED every month. Volume XXVI, Number 5. Publication office, 45 West Forty-fifth Street, New York City. Subscription price $6.00 a year; two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the postoffice in New York City under the act of March 3, 1879. Copyrighted, 1927; by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

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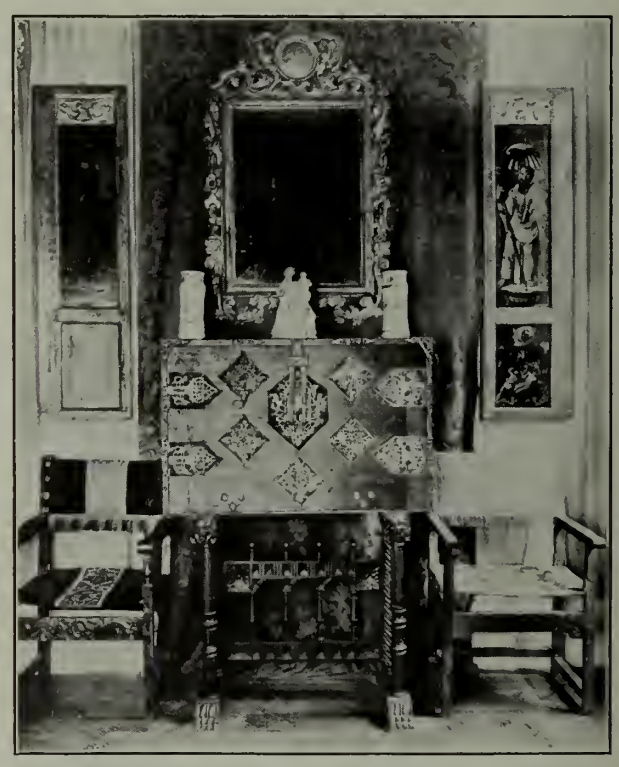
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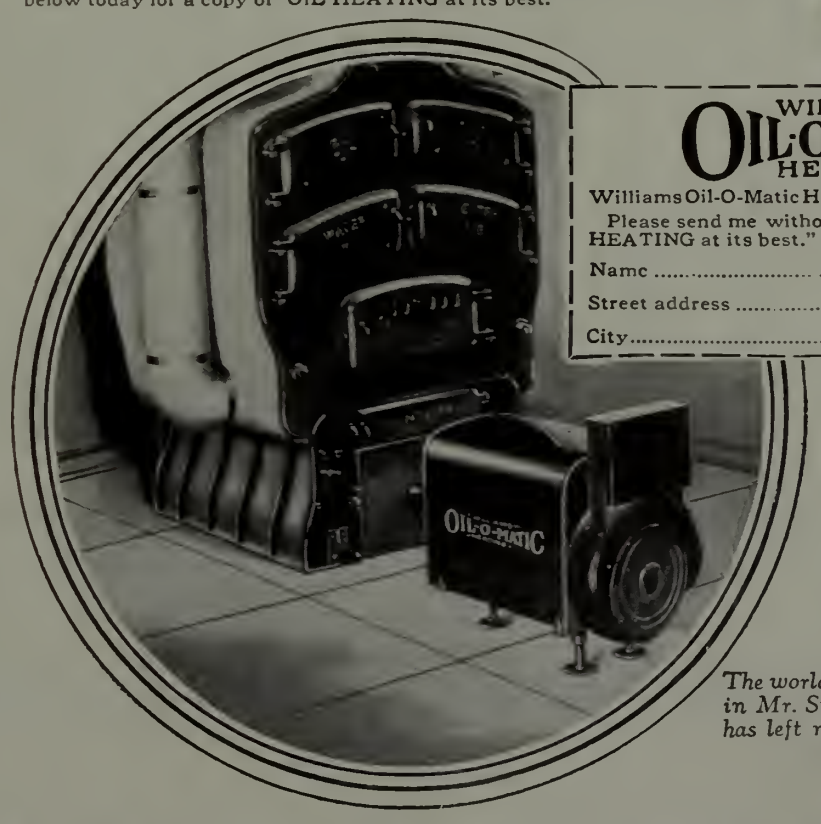
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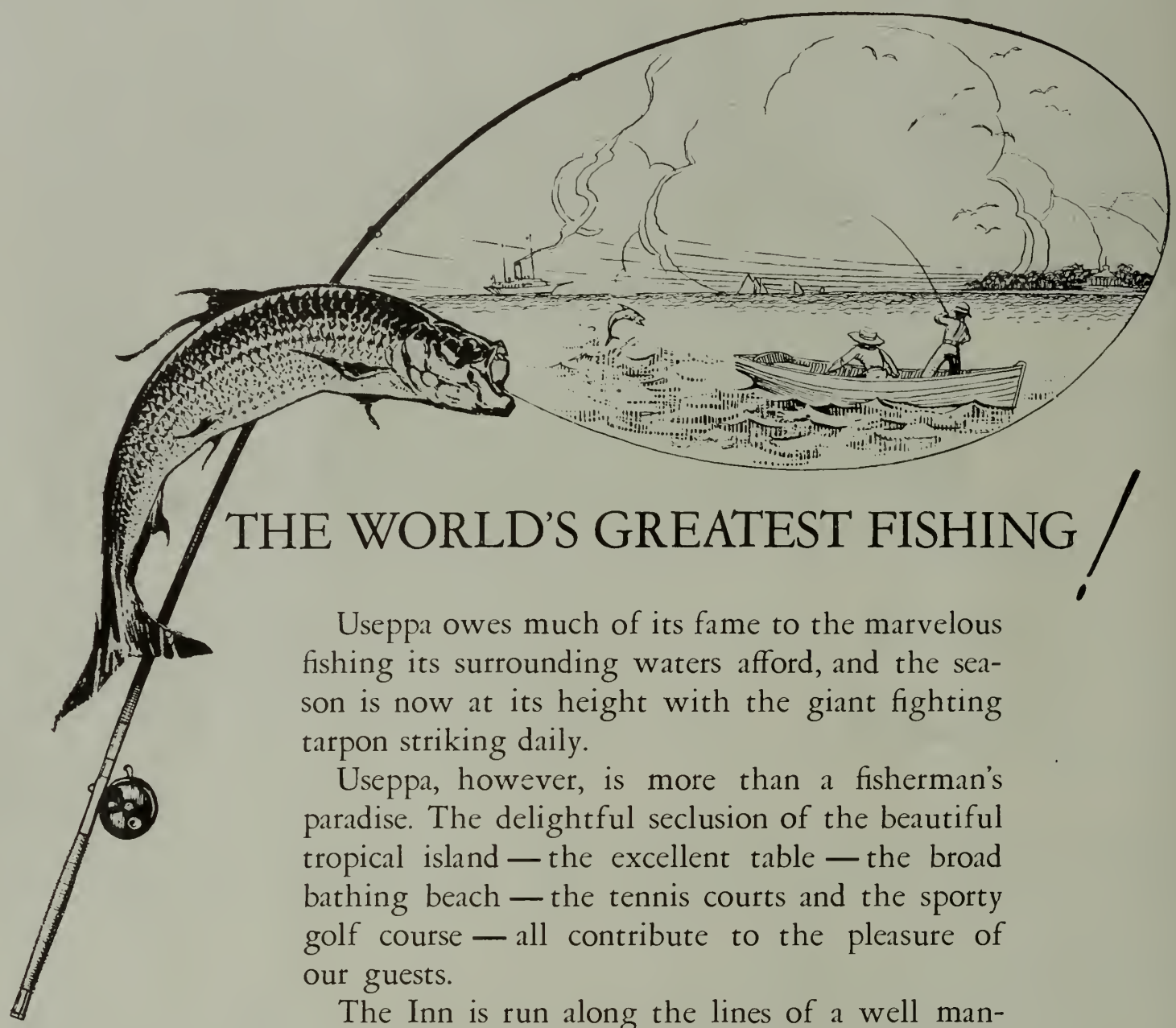
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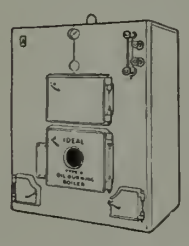
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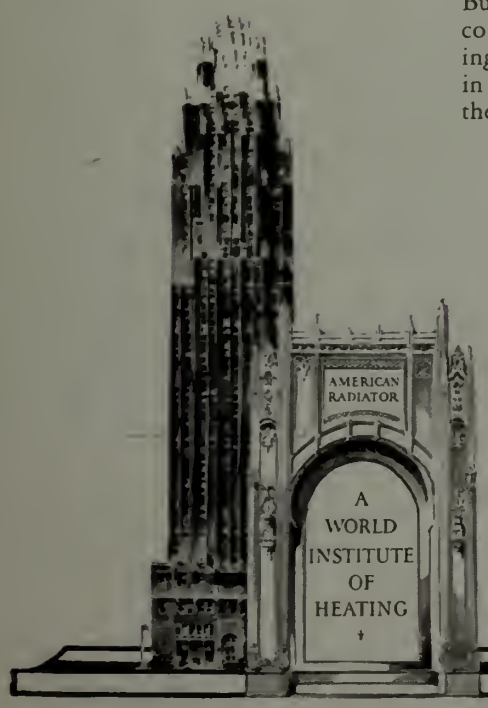
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# Corner of an Old New Orleans Garden



*A detail of the garden of Lenard B. Keiffer of New Orleans, showing the little lily pool close to a fascinating old wall half hidden under shrubs and flowering vines. An iron gate of great beauty gives entrance to this garden*

Arts & Decoration
Beautifying the Home Through the Arts and Interior Decoration
VOLUME XXVI March, 1927 NUMBER 5

# A House Adorned with a Garden

*What Went into the Making of this Magic Garden in New Orleans: A Study of the Decorations and the Luxurious Planting*

By FLO FIELD

GARDENS, like everything else in the world, should be made with imagination as well as knowledge. The setting out of plants, pots carefully concealed as in a florist's window, carries no real thrill to the beholder. There must seem leisure in the loveliness—and permanency. In short, the beauty of a garden lies in looking lived in—by dreams at least.

It is this personal quality of magic which creates in the garden of the Lenard Brown Keiffer home in New Orleans a picture that enchants and will not be forgotten. Something has been accomplished that is not merely garden, but imagination put to flowers, as might be said. Colors, patterns of petals, shapes and shades of leaves, highlights and sucks of green are grown with a sensitiveness for relationship, that produces varied impressions.

The house itself is of quiet style, semi-Spanish, placed upon a corner and close to the banquette, as they say in New Orleans. But so far as possible the house has been blotted out by vines on the garden side, by vines over vines and even then a rose vine scrawled across. The entrance to the front door is by slight terraces banked by dark bushes of bay leaf—delectably fragrant and used in Creole cooking—the gumbos and vol au vent and chicken à la Creole. Those bay leaf bushes are a goodly sign of the hospitality within.

The garden begins behind screens of ligustrum, Italian cypress, Japanese yew, azalea, oleander and pettispurm in rich and cloudy masses with thick protections of box which glows its young color like a great green coal. Thus the street is shut off. Several arches of pink roses carry out the suggestion of separations from passing life. A bed of solid iris erases another boundary. And so the garden proper spreads forth a pattern of beds, a maze of bloom which makes the world seem very far away indeed. The colors are pink, lavender, blue. They are carried out like the weaving of a silvery Persian carpet, as impressively and as dreamily. Against the lights and shades of green are altheas, pink flowering quince with its waxy rosy blossoms, flowering almond, pink flowering crab, white abelia and sweet olive, which is "faint perfume", the breath of Louisiana. Pink and white oleanders, hybiscus with flaring cups of color touched by spraying bridal wreath or straying lonicera. Rose vines, in preference to the bush, carry pink motifs here and there while the flower beds carry their pinks and blues and lavenders in gay array.

The paths are grass and overflowing to touch it are white and lavender borders of sweet alyssum and lupins, canterbury bells and in the shady places, forget-me-nots. In the fall the beds take on the gold and reds of Autumn. In winter touches of scarlet in berry and poinsettia, but these times are brief—pink



*In the patio of this old Louisiana garden the loveliest features are the details of fine wrought iron; the old well-head in the center of the patio and the grilles on the wall of the house in the background*

avender and blue are maintained by a constant mist of bloom, arkspur and delphinium blue, gladioli, ink and blue African ilies, pansies, verbenas in brilliant hades, meadow rue, laisies and phlox, the ovely pastel shades f ranunculus and nemones, hyacinths, ris, and stokesia and owdering it tiny flowrs everywhere, the elicate veil of gypsohila, to add to the ream quality, which s accented by a wonerful use of yucca of hich the garden oasts four varieties.

In its moods and urpose the garden ctually reveals three ivisions, subtly sepaated. Yet it maintains hroughout a sense of armony. First beause each lovely effect means something really significant n thought and care. Every spot has been aken advantage of. The most has been made of sun and shadow and gardening genius shown in supplying the needs of plants to fit their location. Also it is a garden that has grown naturally. One hing developed another. First was made the patterned flower garden extending the length of the house. A need for the contrast of a pool was felt, space at the back opened and the garden of the lotus pool came into the being of the picture. For the purpose of closing a view of practical utilities here, a rockery developed, a story in itself, of climbing masses of stone, almost as if stone bubbles had been blown, covered with minute forests of lacey lichens, mosses and many varieties of sedums, spreading anchura, the shell-like fluted



*Loggia through which one passes to the Keiffer home. The polychrome beamed ceiling is particularly interesting as are the arched doorways and the fine old Spanish wrought iron doors*

creeping geranium, grape hyacinths, ivy with the white mottled variegated species, which is so rare. Maiden hair grows here in profusion and amid the delicacy of violets and violas, that floweret which touches a note between violet and pansy, appears the bleak beauty of the crown of thorns. It detracts nothing from the mystery of the path that slips beneath an arch, to know that gardeners' tools are kept in the shady space beyond.

The pool itself in this garden is a little classic. Blue, rose and white lilies, pink lotus and floating poppy, make it their home, along with scarlet fishes waving diaphanous drapery from their tails with



*Oval shows a view of the extreme end of the patio showing a wrought iron railing on the top of the garden wall, an old Spanish iron lantern and an antique garden seat*

*At this end of the loggia you look out through the wide arched doorways into the luxuriously planted garden. The loggia is one of the most charming rooms in the house*

every move. In May time sagittaria, water hyacinth, lift their flowers of blue light, and lotus and floating poppies through the summer, while lilies paint it with dreamy beauty the year 'round.

Placed centrally near the pool is a fine old Tuscany jar, and facing this, a niche in the high grey wall holds a bench under a supreme touch of color in the burning blue of a 14th Century terra cotta plaque depicting a Holy Family. Madonna lilies and radiance roses fill the garden beds about, and there are bankshire and yupon berries, and red bud trees with blooms upon their bare stalks, pomegranates and again yucca while lush bananas wave long plumy fronds against a yellow background covered by wistaria. A sun dial stands in a green corner.

Vines are put on lavishly. Every wall, edge and cornice is softened by vines. A love of their variety and the beauty of the shadows is shown. And always, as in the planting of the flowers, the artist of this garden uses more than one material. Ficus vine is written over in roses. Deep blue clematis and rose of Montana vie with each other. Woodbine and pink and lavender begonia are rivals. The wrought iron fence, which separates the garden of the pool from the front plot, is submerged in clinging masses. The gates of this fence are wonderfully wrought old examples of handicraft. They stand open—an entrance to the whole cloudy picture.

On either side of them are placed supremely quaint iron braziers. They were used long ago on the levees as flambeaux to hold burning knots of pine and pitch as light for negroes loading up the steamboats. It is a picturesque touch of localism and another appears in the use of flagstones, old rose and grey flags, brought down by sailing vessels as ballast and sold to the early colonists, it is said at $200.00 a ton. Be that as it may, they are scarce and precious enough now. The smooth texture, worn by years of use, and the soft colors, make them perfect for garden use. They are used here to border the pool as paths, broken and grass grown, to offer stepping stones.

A spot for living and looking on all this charming scene was inevitable; a loggia developed with roses, bougainvillea and begonias clambering over it and wide Spanish arches opening to the garden. It is a spacious, delightful place. A dining table here is of Spanish marble and wrought iron. Grilled windows and wrought iron doors over glass connect with the house. Tuscan jars and a bronze wall fountain are further attributes of this most graceful lounge.

And on the other side of the loggia? Why here a hack berry tree casts shade and shadows. Out of this grew a court yard. It is paved in flags with a well balustrade of ironwork as a central interest. The wall flower-beds are edged with ale bottles in the true old style and varieties of cactus grow amid blobs of Spanish cobble stones, while Century plants, yuccas, cocoa palms and bananas spread a lovely tone. The whole atmosphere is green and grey, but over in the wall is a delightful little door, blue-green like the battened doors of the French Quarter, which leads to an entry and iron arched gate—but might lead—anywhere to anything.

New Orleans is one of the few really romantic cities in this country. There is nothing to surpass in charm the old French quarter with its cafés which were a bit of Paris; where one could eat as fine a bouillabaisse as wasever served in Marseilles and where the creamiest southern eggnogs in the whole south were to be had. This lovely garden is typical of the atmosphere of the city. Sitting here, one can visualize the New Orleans to which Manon Lescaut came—the colorful half-French, half-Spanish city, set at the mouth of the great yellow river where it meets the blue waters of the Gulf of Mexico. In such a city, anything might happen; and the thrilling, touching tale of that greatest of love stories would seem perfectly possible in this setting.



*A glimpse of the arched street entrance into the patio showing tropical planting and in the foreground the iron well-head*



*The rear garden and rockery is shown here with a pool in the center and rich tropical planting around the flagstone pavement*

# The God of the French Fireside

*Handed Down from Generation to Generation, the Bed Is the Most Important and Cherished Family Possession Whether It Be in the Household of Peasant or Peer*

By ROGER BOUTET DE MONVEL

THERE are many dissimilarities between American and French customs. Nearly everything differs and in passing from essentials to the minutest details of existence, the same contrasts still astonish one. For instance, if it be a question of decorations or of furniture, it would be time wasted to enumerate the contradistinctions which exist between the two styles. A volume would not suffice. For the moment, then, let us consider but one piece of furniture. In France one enters into a bedroom and the first object which strikes the eye is the bed, usually of respectable size, often monumental, occasionally majestic. There is nothing analogous in the United States. (I speak in a very general way.) The farther one goes away from France the more it seems that the bed loses its importance. Amiable people entertain one in their apartments and when one has seen everything from the living-room to the bathroom, one leaves the house wonder-



*An old French four-poster bed from the Province of Vendée, covered with an 18th Century print, in soft rose, blue and white*



*A bed à la Duchesse of the time of Louis XIVth, also from Vendée. The valance and the bedcover are both priceless old cotton quilting*



*A Provençal bed from the Château de Vertcoeur, definitely of the time of Marie Antoinette with its rich silk coverlid and side curtains*

ing where they sleep. Yes, where the devil can they don their night robes and sleep? In thinking it over methodically, in making an effort of memory, one finally recalls that in such and such a room of the dwelling there was a sort of little low divan, very short, very narrow, adorned with multi-colored cushions, and that it is there that undoubtedly the master or mistress of the house must seek rest from the fatigues of the day. But how reduced in size was that divan, that sofa, that bed if you prefer! What indispensable preparations to get into it; what patience needed in times of insomnia; and what a happy nature, that of Americans!

Evidently the French have a less tranquil sleep—no hesitation in this respect. Consequently: those enormous beds in which, if one cannot sleep, one can resort at least to moving arms and legs, stretching on the length, crosswise or from corner to corner.

Be it at the house of a peasant, a commoner, a duke or peer, in each dwelling one is almost sure to find that traditional piece of furniture, that family inheritance, religiously transmitted from father to son. In the farm houses of the countryside one perceives it immediately on entering, at the further end of the big room which serves at the same time as kitchen, dining-room and bedroom. It has not changed in the hundred and fifty years that it has been there, with its polished walnut, its flowered curtains and its big eiderdown quilt recovered in red cloth. Tables, chairs, rustic armchairs may have traveled from one room to another, passed from one person to another, gone forever—it alone has not budged from its place. Imperturbable witness, it has seen generations succeed generations; it has assisted at village feasts, presided at births and at deaths. It is the god of the fireside in a measure, a vestige of ancient penates.

Besides, how very many different forms and aspects does it not don in conformance with epochs, countries, the estate of the owner? Heavy, massive, rudimentary in the case of the peasant, right away it becomes more complicated, finer, when one passes into the home of the commoner. In the XVI Century it almost invariably had posts, in sculptured oak, hung with thick curtains. Formerly French dwellings were very cold (even to-day, for our sins, the temperature is highly uncertain) and they protected themselves as best they could. Our grandfathers closeted themselves in their beds as in a cupboard. Furthermore, they would have believed themselves dead if they had not donned a high cotton bonnet to slumber in. And all this of course upsets a bit our ideas on hygiene.

Comes the XVII Century and the posts disappear. There remains but the canopy upheld by cords from the ceiling of the room. A most picturesque effect. It is a bed "à la duchesse" as they called it then, an enormous piece of furniture, as high as it was wide, embellished with sumptuous materials, the bed of Louis XIV, that very one on which the great king, nearing the end, took his great grandson on his knee and in the midst of his assembled courtiers gave him his last counsels. Louis XV mounts the throne and from canopies we pass to alcoves. The fashion is in more modest dimensions, in intimacy. Then Marie Antoinette becomes Queen of France. They abandon alcoves and return to posts—to be more exact, to half posts. That is the fashion from then on, and this word "fashion" divulges more than any explanations could, so true it is that since the world is the world, nothing at the bottom has changed or can change very much, that, whether we wish it or not, we always turn in the same circle and that after having adopted beds not bigger than cradles, it is quite possible that we shall one day return to beds nearly as big as houses.

Certainly these great beds with their deep mattresses, or feather beds as the case may be, look very inviting. Compared with them, the hard narrow beds in American homes seem Spartanlike in the extreme.



*A Brittany bed of carved walnut with a valance from an old French print and a spread of toile de Jouy*



*An alcove bed of the time of Louis XVth from the Château de Fayrac in Dordogne*



*A four-poster walnut Brittany bed with both valance and spread of toile de Jouy*

# Silk Murals For Wall Decorations

*These Decorations by Lydia Bush-Brown Are Painted on a Heavy Chinese Silk with a Lining of Cotton Dyed One of the Colors of the Design*



*"A Syrian Pomegranate Tree". The background here is pale gray with a violet blue sky. The pomegranate fruit is red as are parts of the costume and the border*

*Courtesy of Mrs. Ehrich*

*"The Magic Tree of the Gray Mountain". The colors in this are white, flame and turquoise blue. The oriental palace is against a pale gray mountain. The trees and sky are black and the quaint flowers are yellow with flame color leaves. An interesting design for a mantel-breast or hall panel*



*"A Fountain in Syria"—in this design of classic charm, the colors are most pleasantly associated and there is a restful quality that essentially belongs to mural decoration. The background is deep gray as are the garments of the water carriers and the little donkey. The goats are pale gray, a color which predominates in the fountain, tree-trunks and somewhat in the flowers. Old rose is also seen in the flowers, the decoration of the garments and the leaves of the trees. The sky is a soft old blue as are some of the flowers*



*"The Syrian Olive Tree". As this panel matches the panel on the left, the color scheme is almost identical although the design here indicates a group of grazing goats*



# Fine Example of Modern Stone Construction

*In this Residence of R. V. Jones at Bronxville the Handling of the Stone Both in the Construction of the House and the Terrace Walls is Extremely Interesting*



*Much of the stone in this really beautiful house was excavated from the cellar. The stone is in shades of brown and gray and the effect of the house is one of great intimacy to the landscape. The interesting groups of windows are leaded casements. These add much to the charm of the exterior*

*The woodwork in the part of the house where half-timber construction is used is of solid oak beams. The roof is slate laid on unevenly in fascinating tones of gray and sea-green. This particular combination of color holds the roof quietly to the house. It is picturesque without being a separate feature*



*Lewis Bowman, Architect*

*Photographs by J. W. Gillies*



*The woodwork on the interior of the house is all oak. In the picture at the right you have a glimpse of the heavy oak beams of the ceiling and of the solid oak paneling of the walls and stairway. The floors are stucco squared off irregularly and laid on a brick foundation. The casement windows are particularly appropriate in this richly paneled oak hall*

*The door itself is of solid oak with a fine dignified cut limestone frame. The hardware is wrought iron as is the fitting for the lantern on the right. Irregularly cut stucco forms the platform and steps to the door. The massive limestone doorway is particularly appropriate to the rich stone structure which it joins with an irregular outline*

*The walls of the dining room in the Jones house are a warm antique ivory plaster laid on with an irregular wave much resembling parge work. The furniture is oak and the sideboard is particularly interesting with its richly carved panels. The predominating color note in draperies, panel and carpet is crimson*

# Wrought Iron for Every Variety of Lighting Fixture

*Italian and Spanish Inspiration Predominates in this Interesting Collection of Modern Wrought Iron Lighting Equipment*



*A torchere for a foyer made of a single piece of wrought iron. Spanish influence is felt in the delicate quality of the iron fixture holding the bulb*



*Torchere for hall or stair also wrought from a single piece of iron showing Italian influence in the upper part of the holder and in the gracious lines of the bracket*



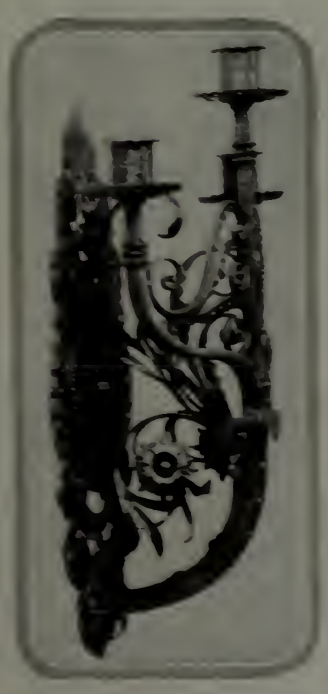


*Decorative wrought iron stand holding a Murano crystal bowl suitable for lamp base or flower holder*

*An elaborate sconce for electric lighting or candles with Murano crystal globes. The delicate wrought iron ground work is reminiscent of Italy*

*A Renaissance motif is shown in this wall bracket, somewhat elaborate in outline and ornamentation*

*A wall lantern of finely wrought iron with crystal globe, Spanish in outline and detail*



*Carlo Rizzarda, Designer*



*Exterior bracket lamp, also suitable for entrance or vestibule. In its substantial base coupled with delicately wrought foliage it suggests early Spanish influence*

*Photographs by courtesy of Frank Scalamandre*



# A Gothic House in California

*Rich With the Atmosphere of the Middle Ages, This Unusual Residence Clings to a San Francisco Hilltop and from the Midst of Its Lovely Gardens Overlooks the Golden Gate*

GOTHIC interpretation in domestic architecture is of sufficiently rare occurrence to arouse a more than passing interest such an outstanding example as the quaint ouse in Vallejo Street, San Francisco, Cal., esigned by George W. Mc Crae, a prominent rchitect of the Pacific Slope. The house is idely known throughout the state for its nique architectural appeal and pictorial landape setting as well also as for the many lented and distinguished folk who have, from me to time, made it their home.

In the light of this charming model it seems urious that the adaptation of the Gothic degn to the home should not have been more equently attempted, possibly because of its onastic severity and traditional association also for the reason it strikes the average erson as being a bit alien to the essential arm and comfort one has a right to expect the domestic environment.

But that these assumptions are unwarranted indicated in this piquantly interesting house hich Mr. Mc Crae originally designed for his vn occupancy, but which has since achieved wide popularity on its own account for it as been the abode of artists, literary folk, architects and statesmen, each of whom have cherished the experience as one of a life time. It was for a time the home of ex-Governor Hiram Johnson of California and more recently, the property was bought by a New York architect, Warren Shepard Matthews, who resided there with his family until he returned to pursue his profession in New York.

The house itself is of stucco, softly tinted and ivy grown, and is designed exteriorly in the Norman English feeling with a strong undercurrent of the Gothic tradition that belongs to the style by right of inheritance. Built close to the street above which it towers four stories in height, it is less than that in the rear since it is built into the side of a rocky eminence.

Mr. Mc Crae, in designing the house, was largely influenced by the character of the site and the general topography of the ground, for the lot rises steeply at the back some fifty feet in height, so that the engaging summer house that caps the summit looks out over a marvellous panorama of sea and sky that takes in the Bay and the famous Golden Gate beyond.

Quite as interesting in its way as the Gothic interior is the façade composed of two wings, quite different in effect but related in feeling. One is marked by the steep pitched gable roof of the Norman English period, the wall broken by deeply embrasured windows below and one magnificent high round arched Gothic window with stone traceries that constitutes one of the peculiarly interesting features of the house, both outside and in. It lights the great music studio



*Below—The monastic severity of the Gothic fireplace is matched by the dignity of the high backed ecclesiastical chair of Gothic mold*



*The exquisite beauty of the Gothic doorway at the studio entrance, with its round arched head, finished with foliated finials, silhouetted against the alabaster walls, is illustrative of the treatment of this detail throughout the house*

with its superb Gothic treatment about which the house was really built, for it was especially designed for the architect's wife.

The right wing, with floors on a slightly higher level, owing to the rise in the street grade, somewhat suggests the tower of the Norman stronghold, but with pleasant informal window groupings of the English casement variety, placed to accommodate the occupants of the various bedroom suites into which the principal floors are divided. There is a battened main entrance let into a Tudor



*The focusing point of the architectural treatment of the Gothic house designed by George W. Mc Crae, architect of San Francisco, Cal., in Vallejo Street is the chimney piece of monastic severity*

archway and a service door, itself deeply embrasured, all of which goes far to supply a feeling of boundless strength and security so distinctive of the style.

The treatment of the interior is wholly Gothic, the supreme expression of which centers in the magnificent music studio to which the main stairway gives direct admission. It has been generally understood that Mr. McCrae designed this room after an English chapel, but it is really the result of the composite influences gained after three years travel in England and on the continent.

Occupying the entire second floor area and open through two stories with a mezzanine balcony and a dais on the garden side, the room is superb both in its spacious aspect as also in its conventual simplicity. Lighted by the tall, graceful Gothic windows in front with the opposite end occupied by a group of English casements opening onto the terrace, it has the subtle charm of ecclesiastical surroundings and the lure of a mediæval castle.

Of almost monastic simplicity is the interior, the white plastered walls, quite bare of ornament, striking a smartly contrasting note with the dark woodwork and the severe, unadorned stone detail of the chimney piece. The tall chimney opening, brick lined, is framed in stone, with a stone lintel supported on piers that curve gracefully out and uphold the mantel, unornamented but for a shield in the center bearing the arms of the designer.

The principal decoration of the chimney piece consists of a charming statuette of a crusader in a niche, resting on an ornamental capitol base with a characteristic Gothic canopy above. The floor and trim are of native wood, oak stained. The chandelier is early French Gothic in design and is in exquisite harmony with the prevailing architectural feeling.

It is quite impossible to gauge the engrossing beauty of the Gothic doorways, battened and treated in the upper part with symbolic carving, the round head exquisitely finished in foliated finials. Silhouetted against the white walls, the doors are extraordinarily beautiful and of great decorative effect.

Toward the garden, the dais is reached by three short steps and at this point the bank of mullioned windows and low beamed ceiling suggests the cosy intimacy of the English country home and this vividly contrasting note in the architectural ensemble is but one of the many surprises that this charming Gothic home affords.

The garden itself is a dream of tropical loveliness and landscape beauty, savoring of the mediæval, with terraced slopes massed in shrubbery, intermingled with tall trees that stand, sentinel-like, amid the planting and suggest, in their sombre character, the quiet beauty of the Italian cypress.

The landscape plan centers in the flight of brick steps that rise by easy stages to the summit, which, starting from a mellow wall fountain at the base, ivy grown, has the sentient quality of age with an air of permanency as though it had stood there for centuries. There are picturesque retaining walls that melt into the background with but a suggestion of their utilitarian purpose, so heavy are they with a tangled mass of ivy and the luxuriance of the floral growth for which California is famous.

Scattered through the grounds as they rise, terrace on terrace to the top, are stone garden benches, hidden among the shrubbery; capacious stone jardinieres of gay blossoms, a sun dial may be, to tell the hours that pass by with such incredible swiftness within this garden of enchantment, as well as a host of similar ornaments to carry out the mediæval feeling. Of them all, none strikes a more tenderly dramatic note than the mellow old wall fountain at the base of the steps, a crumbling relic from some quiet churchyard or monastery that casts a mantle of peace over its surroundings.

The entire garden is under the spell of a somnolence that fits



*One of the many surprises awaiting the visitor in the Gothic studio is the English feeling on the garden side where the dais, with its bank of mullioned windows and beamed ceiling suggests a manorial charm*

into the mood of the chance visitor and is in complete harmony with the Gothic simplicity of the house which it frames. To be sure, the fertility of the climate has aided the owner in bringing about this delectable result, but the mediæval feeling, on which both the house and its setting have been based, is wholly due to the skill of the architect who has given us such a charming example of the Gothic feeling in the home.

The wrought iron lighting fixtures and the furnishings are in harmony with the Gothic simplicity and dignity of the house itself. Beside the fireplace in the music studio stands a high backed 15th century ecclesiastical chair, one of the many fine pieces of French Gothic furniture which add their touch of sombre elegance. And in delightful contrast is the old spinning wheel which stands in the sunshine on the dais before the mullioned window. It is suggestive of the warmth and coziness of an English country cottage and imparts just the right and necessary atmosphere of "hominess" to the great room.

# Masterpieces of Modern Silver

*Treasures That Once Adorned the Tables of the Medicis and the Elegant and Graceful Achievements of Eighteenth Century French and English Silversmiths Furnish the Inspiration for our Craftsmen of Today*

By FLORENCE S. CLARKE

THE mere words, gold, silver and jewels possess a magical significance, awake a thousand memories, stir the imagination and from the dim recesses of the past conjure up that brilliant galaxy of artist craftsmen whose creative work in pigments and precious metals will never die and whose designs inspired by an inherent love of beauty, symmetry and grace of form are still the inspiration of silversmiths today.

Early silversmiths were important personages who enjoyed the friendship of sovereigns and occupied high places in the history of civilization. They were the first bankers and many of the craft attained enormous power, like that ancestor of the Rothschild's who was a silversmith under the sign of the Red Shield; and the great Medici family, whose craft sign of three golden balls is still in evidence. In mediaeval and Renaissance times, the master craftsmen of the goldsmith's guild were also the greatest painters and sculptors of their day, yet few remember that Botticelli, della Robbia, Donatello, the great Ghiberti and many others, were first trained as workers in precious metals.

Gold and silversmiths were eminent in England early in the seventh century. At first their art was almost entirely ecclesiastical, as the great monasteries were the homes of many of the finest craftsmen. Silver chalices and statues of saints overlaid with silver and gold and set with precious stones were made by the first abbot of Ely; censers, candlesticks, bells, roods, patens, pipes and horns were among the treasures of Peterborough, while the glorious jewels of bishops and kings are still silent witnesses to the beauty of early Anglo-Saxon art: but the Reformation, with its wholesale pillage and destruction of the treasures of the Church, is responsible for the disappearance of many superb pieces listed in ancient inventories.



*A "skyscraper" design in a silver flower holder with candelabra, designed and executed by Erik Magnussen. Courtesy of the Gorham Company*

During the reign of Queen Elizabeth, the increased prosperity of England resulted in great luxury and the quantity of silver arranged on sideboard or dresser in the great country houses of England, indicated not merely the wealth of the owner but his insignia of rank. Contemporary tapestries and manuscripts depict interiors with sideboards heaped with magnificent vessels while the dining table was comparatively bare. The tall standing covered cups in celebrated collections give a vivid impression of the gorgeous vessels which graced the sideboards of the mighty.

Silversmiths cunningly combined alabaster, crystal and marble in their finely wrought silver masterpieces; cocoanut shells and ostrich eggs mounted with silver were used for cups. These products of exotic climes were highly prized, but horn was the favorite material, as it was thought to possess some of the magic power of the unicorn's horn in detecting deadly poisons, or rendering them harmless. Beautifully mounted in silver, these drink-



*A very modern formal dinner setting; the table silver, both the flat and hollow ware, are in Adam style. Courtesy of Rogers, Lunt & Bowlen Co.*

ing cups were handed down from father to son, as safeguards from enemies or whilom friends. The oldest cup in existence, of silver gilt, fifteen inches high, dates from the fourteenth century and its graceful outline, delicacy of workmanship and brilliant blue, green and purple translucent enamels produce an effect of unusual beauty.



*This elegant modern sterling silver coffee service is a reproduction of one made originally by Fontaine, the famous French silversmith. Courtesy of International Silver Co.*

In mediaeval days the great salt cellar was the most important object on the dinner table. Apart from its necessity, salt was associated with superstitious sentiment and in a splendid receptacle occupied the center of the table opposite the host, smaller "trencher" salts being provided for guests. In form it passed through many phases. The hour glass of the fifteenth century was replaced in the sixteenth by a tall, cylindrical vessel with dome-like cover, elaborately chased and set with jewels and later the low circular form appeared. To eat salt with any one in olden days was an assurance of friendship, in England as in Arabia.

In the sixteenth century gorgeous silver tankards, cylindrical flagons, tazzas, (shallow bowls) salvers and rose water ewers (those indispensable adjuncts to feasts before the invention of forks) were introduced. During the Tudor and Stuart reigns, spoons were popular christening presents especially of the apostle variety. The stems of other spoons were often hexagonal, tipped with an acorn, a bird, or a ball. Later they were baluster shape, with slip ends or seal tops and under the Commonwealth appeared the simple Puritan spoon, perfectly plain with flat stem. Saucers and small porringers were also cherished possessions of the time.

Forks were used in Italy much earlier than in France or England, for Ruskin writes of the Greek maid who married the Doge of Venice in the eleventh century, as eating with "certain two pronged instruments of gold". Forks were used in France in 1300, but it was several centuries later before they were generally used in England. The earliest silver fork known in that country had a plain flat handle with two prongs, made in 1632. But forks were not in general use until many years afterward and then only by the rich, the poor continuing to eat with their fingers.

When Charles II. ascended the throne, the extravagance of the court extended to all classes and silversmiths flourished mightily for every thing seemed to be made of the precious metal. Huge wine cisterns, fountains, fire-dogs, tables, mirrors, sconces and frames were made of massive silver, while Pepys records with pleasure his New Year's gift of a silver warming pan. The new vogue extended to the toilet table, where entire services of silver covered its shining surface-mirror with boxes and vases, casket and salvers, covered bowls with two handles, pin cushions, patch and powder boxes, rivalling in beauty the dressing case appointments and vanities of today.

While the Royal Arms of England still bore the Fleur-de-lys of France, the silver was simple and classic in design and when in the time of good Queen Anne, the tea table, unknown before, became the center of social activities, master silversmiths created beautiful tea services of exquisite design and many table appointments for the new institution, tea caddies and caddy spoons, cream jugs and sugar "basins", later kettles and urns. The pure and simple designs of this period continued until the time of George II. when decorations became more ornate. Though at first very beautiful, during the long reign of George III. ornamentation became too florid and continued through the Victorian era, when even the shapes deteriorated. With the accession of Edward VII. to the throne, happily there was a renaissance among silversmiths, who began to reproduce the finest designs of former reigns.

The eighteenth century is the most interesting and fascinating period of the silversmith's art, the domestic period when clever craftsmen expended the greatest ingenuity and exercised the utmost skill upon objects of everyday utility. The work of the first half of that century, for sheer beauty and excellence of technique, takes perhaps the highest place among all productions of this great English art. Much elaborate modern silver has been designed from the masterpieces of the craftsmen of the Italian Renaissance and French artificers of the eighteenth century, for the French were adepts in every process, far surpassing in delicacy and refinement their contemporaries in other countries; but the most popular reproductions are those of English and Colonial Georgian times.



*In this Kensington water set, the classic lines and delicate beauty of the hand engraved design uphold the best traditions of the English silversmiths. Courtesy of International Silver Co.*



*The chaste lines and simplicity of design which characterize the best William and Mary silver are shown in these beautiful pieces, a fruit bowl, goblet, water pitcher and tray. Courtesy of Rogers, Lunt and Bowlen Co.*

Early Colonial settlers brought English and Dutch silver to America and as the Colonies developed, silversmiths began to spring up and towards the end of the eighteenth century there were many craftsmen in silver. The Dutch style predominated in New York, while in New England the French influence was strong. Among the famous silversmiths of this section was Paul Revere, famed for his "Midnight Ride" and a leader in the Boston Tea Party. He was a versatile genius, a worker in many metals, a caster of bells and cannon, a maker of gunpowder. He made the bolts and

*(Continued on page 84)*

# House of Rich Color and Graceful Outline

## *The Home of Clarence F. Alcott at Easthampton Has Been Designed with a Rare Sense of Fine Proportion, Appropriateness to Environment and Dignified Beauty*

*H. T. Lindeberg, Architect*

*At the right—The walls of the house are grayish tan stucco, rather rough in texture. The casement windows open out and have a trim of oak. The shutters are lighter green than the roof, with oak supports. The chimneys are of brick, rose-red in color with rose-red chimney pots and copper leaders. The general color scheme of the interior is blue and green, with some fine pieces of antique oak furniture. Against such a background, this furniture is particularly effective and contributes to the old English atmosphere*



*Below—The architect of the Alcott house, Mr. Lindeberg, is famous for creating beauty of roofline. As an example of this accomplishment, the Alcott house is perhaps one of the most illuminating examples of what can be accomplished for sheer beauty in the long sloping roof. The material used was regular wooden shingles laid on irregularly. Five shades of green were employed with black at the edge shading up to a peak of moss green. The entire effect is as though the house were covered with wet moss*

*Photographs by Kenneth Clark*





*The gable end of the Alcott house is particularly attractive both in the slope of the roof and in the grouping of windows... At the left of this view of the house is seen the entrance which is placed in an enclosed porch covered with a continuation of the moss green roof*



*A view of the terrace and pool of the Alcott home. The terrace is laid with flagstone and the furniture is apple green. The planting is of dwarf phlox, cork bark trees, maples, privet, iris and delphinium. Just outside the dining room is a bed of gorgeous heliotrope. The pool is painted blue, and orange tree boxes are placed about it at intervals*

# Contemporary Reminiscences

## *Comment and Observations in the World of Books and Writers*

*By* BURTON RASCOE

SOME time in March Paul Valéry will be formally seated in the chair at the French Academy that was vacated by the death Anatole France. According to custom the ew Academician will read a eulogy of his redecessor on this occasion. The eulogy ould prove very interesting; for Valéry and rance are poles apart in thought and method. Valéry is the paragon of hacks. I do not y this in dispraise. Quite the contrary. Reewers writing on space, hard working urnalists dogging the doorsteps of publishers r literary odd-jobs like translating, compilg, editing, or writing books on order, freence essayists and editorial writers who feel little self-conscious whenever they see or ear the word "hack," should take heart. They n point always to the present chief adornent of the guild and remind themselves that aul Valéry is an Academician and also quite e idol of the French intellectuals.

And Paul Valéry is a hack. He has ever—he says so himself—written a ngle line for publication that he was not ommissioned to do beforehand. He is thout "inspiration"; he has not any urge to express himself". But he has vast store of information gained from cessant reading and note-taking; he s theories and a point of view; and e knows how to express himself with ace and subtlety. Whenever he was ommissioned to do a piece of literary ck-work, he saturated himself in the bject, he learned all about it, then he rote on that subject as no one had ever ritten before. It seems that his first prose ommission was quite accidental. He was sitng next to a publisher at a dinner and the ublisher was telling of his plans to issue an exnsive book of reproductions of the work of eonardo da Vinci. Valéry told the publisher where might find some drawings by Leonardo that w authorities on Leonardo even ew existed. He also revealed at he knew a great deal about onardo. The publisher comssioned Valéry to write a preface the book.

The result was "An Introducn to the Method of Leonardo Vinci". It is not only a prondly penetrating study of Leonlo's genius: it is also a philophical theory. To Valéry, onardo represents the triumph discipline. He represents Leonlo as being a man of talent and iosity, who never relaxed his centration upon self-developnt, who never permitted himself get mentally or physically out training. Leonardo was a man ose intellect was always exising an intelligent control over emotions; who considered every ail of his life and his work as a blem to be solved immediately problem was presented. Of rse, there are great and subtle ifications of Valéry's central losophical theory. But it is ugh to suggest that Valéry has e in common philosophically the languid, sensual, philohical resignation of Anatole nce. It will be interesting to see what the paragon of hacks will write when he is obliged by circumstances to consider the case of Anatole France.

* * *

Nathalie Sedgwick Colby is the wife of Bainbridge Colby, who was Secretary of State under Woodrow Wilson. She has just published a novel, "Green Forest", that is astonishingly good for a beginner, especially for a beginner who has begun to write comparatively late in life. Quite obviously Mrs. Colby has been influenced by Virginia Woolf, and her use of the interior monologue is derived from "Mrs. Dalloway" rather than from the models used by Mrs. Woolf; but in the matter of lucidity Mrs. Colby has the advantage over Mrs. Woolf, at least where the average reader is concerned at any rate.

*Isa Glenn, author of "Little Pitchers", published by Alfred Knopf. From an unpublished drawing by Bryan E. Higgin*






*Nathalie Sedgwick Colby, author of "Green Forest", published by Harcourt, Brace & Co.*

"Green Forest" is the story of a woman who had reached middle age and having never done what she wanted to do but always what was expected of her. Born with a spirit that was meant for green forests, she lived the artificial life of the idle and sophisticated social set in which she found herself. She had a terrible daughter, a vain and headstrong flapper with all the disagreeable qualities that might be accentuated by money and social position and independence.

Mrs. Chaloner in "Green Forest" is a widow who has just embarked on a trip to Europe with her daughter when the story opens, and the time of the action in the story is limited to the seven days of the voyage. Mrs. Chaloner had been waiting for many years to marry Dr. David Findley who adored her, and when her husband died she had meant to marry Dr. Findley. But her daughter, Suzette, who was chasing her fiancé to Europe after having sent him there by quarrelling with him, blames Dr. Findley for her break with her fiancé, and in revenge takes her mother with her.

Suzette, always doing things for spite, becomes engaged to a penniless Peruvian of noble lineage aboard the boat, in order to humiliate her first fiancé's mother who is also on the boat and who is pathetically anxious to please Suzette, because Suzette has money. Just before the boat docks, Mrs. Chaloner receives a wireless announcing the death of Dr. Findley. Her hopes are dashed and life suddenly becomes altogether meaningless to her and nothing matters.

Mrs. Colby is excellent in her portraiture, especially in presenting the vixenish Suzette. A boat load of minor characters people the book, each having his or her subtle and definite effect on the others. Mrs. Colby has been successful in showing how a miscellaneous group of people, gathered together on an ocean liner become inextricably inter-related. There are many weak spots and improbabilities in the book; but on the whole it is a distinguished first performance.

* * *

Ford Madox Ford told me a story the other night of a near-tragedy to American letters. Ernest Hemingway, who has done some bullfighting in an amateur way, went down to Pamplona from Paris with John Dos Passos for the fiesta and bull-fights. On the day before the fights, it appears, any one who wishes to do so, may practice bullfighting in the ring, just so they do not kill the bulls.

Hemingway had a little practice in this way and acquitted himself so well that Dos Passos was inspired to emulate him. Dos Passos is so near-sighted that he wears glasses about a quarter-inch thick, but he

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# Scaling the Peak of the Art Season

*Art in Infinite Variety from El Greco to Clivette*

*By* LOUIS KALONYME



*"Uprising" by Daumier. In the exhibition at the Reinhardt Galleries from Rembrandt to Matisse*

OUR old friend Constantin Guys (both at the Wildenstein and Kraushaar Galleries) was the aesthetic sun who lent bloom and an illusion of splendor to those numberless exhibitions which are the regular flowers and (Lord! how many) weeds of Fifth Avenue's gardens and hothouses of art during January and half of February. Around that sun rotated the greater planetary figures we know as El Greco and Goya and Cézanne, their bright satellites, Manet and Matisse and Picasso, and the solitary stars, Velasquez and Courbet and Georgia O'Keefe.

But, what with the peak of the art season



*A view of the Shelton Hotel at night as painted by Georgia O'Keefe. Courtesy of the Intimate Gallery*

and all its little peaks to scale, I must not indulge further my weakness for Guys and, particularly, his ladies, save to say that the Baron Gourgaud collection of his works (shown for the first time at the Wildenstein Galleries) was grand.

Nor was the smaller collection of other of Guys' works (exhibited at the Kraushaar Galleries) any the less grand. Mr. Kraushaar had studded his walls with the rarest aesthetic lithographs and drawings from the Second Empire by Daumier and Toulouse-Lautrec. But the *svelte* ladies of Guys,—they knew better than to expose their corrupt beauty in the sunlight which was Daumier and the acrid gaslight which was Lautrec; they knew that if they looked into the mirrors Daumier and Lautrec held up, all their mystery would be stripped from them, and that, they knew, wouldn't be nice. So they swished haughtily (but not too haughtily if your pursuer seemed an interesting cavalier) through the Paris streets, or pressed their bodies indifferently (but not too indifferently) against the race-track railings, and somehow the great men, Daumier and Lautrec, knew it was really all but ill-mannerly—if not actually cloutish.

It is something of a leap from the world of Guys to the gods of the minor Valhallas staged by the Reinhardt, Knoedler and

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*Kenneth MacKenna (on tour at present in a Barrie play) from a recent painting by his father, Leo Mielziner, shown at the winter exhibition of the Allied Artists of America at the Academy of Fine Arts*



*A tropical water color by Alexandra Victoria Ruemann (Princess of Schleswig-Holstein). Courtesy of Mrs. Sterner's Gallery*



*The fine Georgian doorway with its recessed hood happily combines grace and dignity with an air of hospitality. A decorative stone vase is placed at either side of the door and brick steps lead down to the flagstone path*

# A Modern Version of a Georgian House

## *"Moorlands", the Interesting Westchester Home of Mrs. Jonathan Moore Is Set in the Midst of the Old Apple Trees Which Were Once in the Orchard of the Historic Phillipse Manor*

IN 1776 the Phillipse family, who owned a large part of what is now Westchester County, were staunch adherents to Royalty and the Autocracy of the old Country. Their Manor House reflected the Georgian influence. The house which is illustrated is situated upon land which was at one time a tenant farm of the Phillipse Manor, land which has been in the family of Mrs. Jonathan Moore, the present owner, for more than a century.

Thus it was that when Mrs. Moore decided to build her new home in the old orchard of the farm, she favored a Georgian type of house rather than the old English type, which seems to be most popular at present, especially in the neighborhood of Bronxville where her property is located. The old apple trees called for a smooth white wall against which to throw the shadow tracery of their gnarled branches, but there was also much local stone to be used. She and her architects, Howard & Frenaye, finally worked out a scheme of a house of stone and stucco. The beautiful local stone chimneys, standing like sentinels on either side of the central motive form a frame for the inviting Georgian doorway with its recessed hood. On either side of the central motive, bays project with wrought iron balconies. These balconies later are to serve as trellis for wistaria vines.

The plan of the house is very interesting as the important rooms are made to open out upon the garden side of the house and the terrace at the back. One enters a small entrance hall from which the semi-circular stair leads to the second floor. On the other side of the hall one enters, through French doors, and down two steps, into the paneled living room. The



*Against the white stucco and stone exterior of the house the old trees throw cool shadows on summer days. The beautiful chimneys are of field stone and on either side of the central motive is a wrought iron balcony which later will serve as a trellis for wistaria vines*

doorway to the Dining Room is directly opposite the entrance door and this room forms a suite for entertaining, with the Conservatory which is located between it and the Living Room. The service is entirely separate behind the stairway and consists of kitchen, pantry and maids' rooms with bath and small sitting porch.

Upstairs the Owner's suite of large bedroom and two dressing rooms and bath are entirely separate from the rest of the house. The two sons' rooms adjoin the same bath but the guest suite is so arranged that the guest bath may be used by one son when the guest room is unoccupied. Throughout the house there are large closets, linen, broom, cedar and storage which are demanded by the modern housewife. A well lighted stairway with plenty of headroom leads to a large storage attic containing fan light windows in the gables for light and air.

The living room which is the most important room of the house has been paneled in natural selected pine and its softly waxed surface forms a restful background for the bright chintzes with which the room is hung. A problem is presented by the necessity of having a high door from the hall which is two steps up. The difficulty is solved by placing the head of the door in an ellipse which is repeated in the paneling over the fireplace, and thus ties the large door into the scheme of the room. The windows and other doors stop at the little secondary cornice from which this ellipse springs. An interesting feature of the room is the moulded plaster ceiling of Georgian design, the oval medallions of which are repeated in the electric light fixtures. The fireplace opening is outlined in black and gold marble, the veining of which is in admirable harmony with the tone of the woodwork.



*Howard & Fremaye, Architects* *Photographs by S. H. Gottscho*



*The living room is paneled in natural selected pine, softly waxed, which forms a perfect background for the fine old furniture and bright chintzes of the room. The oval medallions of the Georgian ceiling are repeated in the electric light fixtures. The fireplace opening is outlined in black and gold marble*

In the entrance hall the white woodwork has been toned down with the same warm tint of the paneled living room so that it harmonizes beautifully with the paneling. In the tessellated floor the yellow veining is also carried out.

The furniture in the house is all eighteenth century English and American. The living room combines to a delightful degree comfort and elegance. The polished floor is covered with a soft hued Persian rug and the window hangings of bright chintz harmonize beautifully with the warm color of the paneled walls. Beside the fireplace is a wing chair, covered also in chintz, with a comfortable mahogany footstool placed before it. Against the wall is a small mahogany table.

Indeed, the whole flavor of the house, both exterior and interior, is entirely in harmony with its setting. For the country about Phillipse Manor is rich in historic interest. Close by the farmlands is the Sleepy Hollow bridge over which thundered the headless rider who so terrified Ichabod Crane; and up the road a bit is the Sleepy Hollow Cemetery made famous by Irving.

*At the right—A semi-circular stairway leads from the small entrance hall to the second floor. The white woodwork has been toned down with the same warm tint of the living room and in the tessellated floor the yellow veining is seen*

*Below—The floor plan shows the interesting arrangement of rooms on the first floor where contrary to custom are the maids' rooms, bath and porch. From the second floor a stairway leads to a storage attic with fan light windows in the gables*





*A red lacquer screen shown at Robert Chanler's exhibition this winter in New York. The entire background and woodwork of the screen is done in a brilliant vermillion lacquer and the little fish dashing swiftly about are in gold. The effect is the most curious combination of the formal and ultranaturalistic form of painting*

*Courtesy of the Grand Central Galleries*

# Three of the Famous Chanler Screens

*Different as These Three Gorgeously Painted Screens Are in Design and Color, Each One Has the Individuality Which Today Characterizes a Chanler Screen*



*At the left a peacock screen in blue, green and white on a black background and a dull gold frame. First of all the decorative filling of space has been considered and yet not secondary is the graceful motion, the gorgeous color and the actual sense of peacocks moving about*

*Probably never before did an artist for a decorative purpose decide to use a group of hedgehogs. The colors are the tones one sees on the wild hedgehog, but so amazingly decorative is Mr. Chanler's conception of these little animals that he could not have accomplished a more fanciful result had he peopled his little forest with Pan and satyrs*





*The exterior of the Pettinos house is of stucco, with an extraordinary roof of concrete, straw colored, and combed with a steel brush to give it a texture approximating thatch. The tiny dormer windows and the decorative chimneys add to the cottage-like appearance of the house*

# A Normandy Cottage On Long Island

## *In Its Design and Decoration This Delightful House in Oyster Bay Creates the Quaint Charm of a French Provincial Farmhouse of the Seventeenth Century*

By BARBARA CASTELLA

IN Oyster Bay, Long Island, facing the water, stands a house—the home of Mr. Charles E. Pettinos—which at first glance might appear to be one of those cottages which are forever a lovely memory for those who have traveled through Brittany and Normandy, because of the charm of their rambling lines, thatched roofs and quaint dormer windows. But as one approaches closer, one sees that this house is much too spacious to be termed a cottage. As a matter of fact, it is large enough for the family to entertain on a grand scale, but in its design, in the delightful way in which the charm and quaintness of an old French cottage has been approximated, it is altogether unique.

The house, which was designed by Mrs. John McLeran and with the working drawings made by Terwilliger and Sohn, architects, is an almost exact reproduction, on a large scale, of a Normandy farmhouse of the 17th century. The unusual roof which looks like thatch is in reality of concrete, straw colored, and combed with a steel brush to give it the texture of thatch. The exterior is of stucco, and the wood used, both exterior and interior, is chestnut, adzed by hand, most of it brought



*The main entrance is from a flagstone terrace, where forget-me-nots grow between the stones, just as they do in Normandy. The wood used throughout the house is chestnut, adzed by hand, and most of it brought from France*



*The servants' quarters, as well as the kitchen and laundry are in a separate wing. Some of the bedrooms and baths, together with the sitting room, are on the first floor; a covered outside staircase leads to the second where there are additional rooms*

om France. Set in the roof are tiny dormer indows after the fashion of the peasant cotges of Europe, where these tiny windows in e thatch give light and a little air—but not o much of the latter, of course—to the upper ory, and near which French children from me immemorial have rested in their trundle eds at night and listened to the sleepy twitter birds in the thatch. At either end of the ouse a great stone and cement chimney, each ith three chimney pots, adds its decorative uch.

From a flagstone terrace where forget-me-ots spring up between the stones as they do the courtyards of Normandy farmhouses, ie steps into the wide entrance hall which ns through the house, opening at the back on e garden. The heavy entrance door is of and-hewn oak, fastened with curious nails hich are reproductions of old French nails, sed in the construction of French houses since e Middle Ages. All the doors in the house e arched, which adds to the distinctly Euroean atmosphere.

The floor in the hall is of brick, laid in an teresting pattern, and the walls, as throughut the house, are of stone and cement, with e hand-adzed timbers of chestnut exposed. t the left of the illustration is seen an old cclesiastical chair, once the altar seat of a rittany bishop in a sixteenth century church. he smaller chair is typical of those used in e homes of prosperous Normandy farmers nd the lanterns throughout the house are reroductions of lanterns from old châteaux in rittany, Normandy and Champagne.

To the right of the hall is the living room in hich French windows lead to the flower room nd the porch. The huge fireplace in the living oom was copied from a fireplace in a Brittany n; it is so deep that a comfortable stone ench fits in under the mantel at either side. ver the wide mantel shelf is the coat of arms, cast stone, of the family. The living room as an interesting collection of French furnire which Mrs. Pettinos brought from France, cluding a fine bergere, an old walnut extenon table and two Louis XVIth arm chairs. he unusual and heavy andirons came from a hâteau in Normandy and the unique "grandther's" clock is a reproduction of a clock hich Mrs. McLeran found in a Normandy ttage. A Provence bench is drawn up intingly before the fireplace.



*In the entrance hall are some interesting pieces of French provincial furniture. To the left is seen an ecclesiastical chair, once the altar seat of a Brittany bishop, and the smaller chair came from a Normandy farmhouse*

On the other side of the hall is the dining room. The floor is of waxed Welsh quarry tile. The interesting piece of furniture against the wall is an old French cupboard bed of beautifully carved walnut. In these strange cupboards, the French peasants slept, climbing into their shelf-like beds and closing all but one door behind them to ward off the chill of the night air, in the days before open windows were considered essential to health! The cupboard has been made into a spacious linen press in which Mrs. Pettinos keeps her choicest table linens. The dining room table and the finely carved chairs are also of walnut and came from a Breton cottage. The huge dining room fireplace, which does not show in the photograph, is of stone and was copied from one in a Normandy farmhouse. The mantel shelf is of hand hewn oak and above is an eight foot landscape, done by Mrs. McLeran, showing a pastoral scene in Normandy.



*gainst the wall in the dining room stands an old French cupboard bed of finely carved black walnut, which has been converted into a linen press. The table and chairs are also of walnut*

Off the dining room is the service pantry, and beyond, the service wing where is the kitchen, the laundry and the servants' quarters. Here on the first floor are two servants' bedrooms, their sitting room and baths. An outside covered stairway leads to their other rooms on the second floor.

From the main hall, a stone staircase leads to the second story where are the master's bedrooms, dressing rooms and baths, and the guest rooms, each of which has a private bath. The wrought iron handrail of this staircase was designed by Mrs. McLeran and made by the village smithy of Locust Valley, Long Island. The master's bedrooms and baths are in the left wing of the house, so situated that they may be shut off from the rest of the house. The bedrooms throughout are delightful, with their provincial furniture and bright hangings. The beds are carved Brittany beds, covered in colorful French chintzes and old toile de Jouy, and the hangings at the casement windows are of the same fabrics. All the bedrooms look out on the bay and no more cheerful place in which to waken on a bright sunny morning can be imagined than these "cottagy" rooms in which there is always the whiff of salt water and marsh grasses.

At the front of the house, facing the road, is a rose garden; and at the back, sloping to the bay, is a delightful walled garden in which old fashioned flowers bloom, daffodils and iris, sweet peas, larkspur, delphinium and snapdragon. This delightful garden continues the atmosphere which emanates from the house itself. But perhaps the most characteristic touch, apart from the "thatched" roof, is the line of poled willows with their delicate green leaves and slender branches which grow just inside the garden wall—just such a row of trees as one sees beside any Normandy cottage and which must surely bring nostalgia upon anyone who is hungry for France; and who, visiting Long Island, sees them in their leafy loveliness silhouetted against the waters of Oyster Bay. It is extraordinary how much this informal garden and these decorative trees contribute to the rural French atmosphere of the whole estate. One forgets that New York is but a few miles away. For in this lovely place, one finds relief from the nervous strain of the city and recaptures, for the time being at least, a measure of Old World tranquillity.

# Broadway to Date

## *With Some Loud Hurrahs and Dismal Groans*

*By* BENJAMIN DECASSERES

THE play called "Junk," written by a gentleman from Dayton, Ohio, and which went to its undiscovered bourne long before this was written, is the best titled play of the season. Not because the play itself was necessarily junk, but because it might be used as the title of so many "comedies," "dramas," "musical comedies" and pinchbeck wisecracking drawing-room word-stews that I have seen this season up to date and which I will neither take your time, insult your intelligence nor pinch money from the boss' payroll by using up ink here to review.

Now, I am not a grouch. I am really a child-like optimist seeking the best in the drama, and by "best" I do not mean what John Roach Straton calls "clean." The greatest plays in the world, like the greatest books, are not "clean" plays. I am, in fact, a critical Diogenes going abroad at night with a small light in my skull looking for plays that have a resemblance to life or that are so uproariously humorous that they ridicule reality, which is a higher form of reality. But it must be solemnly affirmed on my oath as an American that while technique has almost reached perfection, inspiration is almost dead. Hence fifteen out of twenty dramas produced on Broadway are junk, and nearly all the musical comedies are their cousin, punk.

But when I see something real, my critical lid

*(Continued on page 90)*



*Photo by White Studio*

*Helen Sheriden and John Alexander Rogers in the production of Mozart's comic opera "La Finta Giardiniera"*



*Mrs. Fiske in the recent revival of Ibsen's "Ghosts"*

*Photo by Wide World Studio*



*Photo by White Studio*

*Richard Hale and Norman Millay in the Mozart opera which the Intimate Opera Company is giving under the musical direction of Macklin Marrow and the dramatic direction of Helen Freeman at the Mayfair Theatre*

# Trimming All Kinds of Windows

*New and Fascinating Fabrics That Add to the Charm of the Room*

*By* ELIZABETH LOUNSBERY

IN framing the window of a room in appropriate hangings, the sash curtains should be selected with a view not only to their decorative effect but to providing a certain privacy and supplementing the purpose of a shade in softening the light. The choice of materials most favored for this purpose ranges from filmy nets, transparent gauzes and tissues, scrim and soft silks, to cotton fabrics, such as marquisettes, voile and organdie.

In choice of color the ecru or natural tone has preference over white, except in muslin curtains, which are usually associated with white woodwork. The double advantage of durability and mellow lighting obtained by the use of gold colored fabrics that enhance the feeling of sunlight and yet rob it of unpleasant glare has brought them into great demand.

In organdies, any color that will harmonize most pleasingly with the general color scheme of the room, such as rose, blue, orchid or leaf green, makes a very charming window treatment, especially when trimmed with three or four inch pleated ruffles, that add a distinctive touch of primness and femininity. With these, organdie bedspreads, to correspond, complete the daintiness of the general effect.

Where it is necessary to think of curtains as screens, the heavier silk fabrics are the most desirable. In these, one of our largest silk manufacturers has produced some unusually attractive materials that, while differing in weave and texture, provide the same protection and soft lighting. Among the more delicate fabrics there is silk brilliant gauze, especially light in texture and obtainable in all the delicate pastel colorings, such as peach and the varying shades of rose, blue, green and mauve, as well as ecru. Of slightly heavier weight, yet soft and pliable, the broché silks, with self-toned classic motifs as their design, ranging from the small all-over Renaissance patterns to the somewhat bolder "Tree of Life", are much used, in natural, gold or peach tones where design is required to add to the interest of the window. Striped tissue, very sheer, is another popular silk sash curtaining to be had in many shades, including tangerine, and the stronger colorings.

Where one pair of curtains is deemed sufficient to answer the purpose of a window treatment, especially in a room with few but very small windows,



*Here the Norman arched trim of the linen-fold paneling permits the curtains of rich crimson damask to be recessed thus enhancing the complete window effect. Interior decorations by J. C. Demarest & Co.*

*Photograph by Amemiya*



*Below—A colorful flowered chintz over dainty ruffled organdie has undeniable appeal for the country house. The organdie may be either lighter or darker than the chintz. Decorations by Margery Sill Wickware*

*Photograph by Mattie Edwards Hewitt*



Photograph by Drix Duryea

*Rosettes of plain glazed chintz that ornament the sash curtains add a touch of the unusual to the window curtains in a bedroom of Mrs James Byrne's town house*

where swathing with drapery should be avoided, natural casement cloth is particularly desirable. This withstands the effects of dust and sun and will admit of many washings. Bombay silk is another satisfactory curtaining for this same use, which is often trimmed with heavy lace insertions.

Corean silk, having a somewhat rougher surface in a wide range of colors is preferable to Shikii, of similar yet lighter weave and weight. Gunga, still heavier than Corean, is of the same type and effect. Silk monk's cloth is also to be had in all colors.

Sash curtains hung across the lower half of the window are the most useful for the bathroom and kitchen. For the latter, ginghams and calicoes, of washable fast colorings, will prove the most satisfactory, either as entire curtains or as bandings and valances for striped or checked white muslin. Old designs are best.

Generally speaking, in the matter of curtains that are hung next to the glass, or sash, they should be consistent in texture with the other drapery, where one is used. For example, with velvet, silk or any rich material, the silk tissues or casement cloth are a good choice. With linen or cretonne, marquisette, scrim, voile or organdie is better. With cretonne or similar patterned hangings the inner curtains should match the ground in tone; white if the ground is white, cream or ecru if the ground is of that color; otherwise one is liable to look faded or discolored.

In these materials too coarse a mesh should be avoided on account of shrinking and unevenness after laundering. A close even weave is more easily made up and hangs better. As sash curtains are always in evidence from the outside of the house they should be selected with this in mind, so that a pleasing unity of effect is preserved, throughout all of the windows.

In selecting the overdraperies of a room the treatment of the walls should determine whether they should be of a plain color or figured material. They should, in general, harmonize in tone with the walls of the room and yet not be of the exact shade, so as to become monotonous. On the other hand, if the room is small and the openings many, with furnishings in strong contrast to the walls, a close match in color between walls and draperies will prove more restful. If the walls are plain and free from pictures and other decorative objects, the draperies may be stronger in color and bolder in design, thus becoming the dominating interest of the room. With walls that have an active covering, such as a wall paper of pronounced pattern, plain draperies are best. With striped papers, however, figured draperies may be used.

The question of colors should further be determined by the exposure of the room, as in a north room that is devoid of sunlight—the warm tones that reflect light such as soft shades of rose, yellow and orange, suggesting warmth and sunshine should be introduced, while in a sunny room, the cooler shades of green, blue, mauve or gray are the most pleasing.

The character of the room itself is another deciding factor in the selection of window draperies, as to whether it is a bedroom for a woman's or a man's use, a nursery, breakfast-room or sun-room or the more formal rooms such as the living-room, dining-room or library. For a woman's bedroom, the embroidered taffetas, that may be combined with the plain to exactly match in color, have somewhat succeeded the striped taffetas

*(Continued on page 92)*

*In the living-room of Miss Rose Cumming's New York home, peach taffeta draw curtains with beige colored glazed chintz over-draperies show a sympathetic and harmonious combination of fabrics*



Photo-graph by G. W. Harting

Photograph by Drix Duryea

*At the right—With gay papered walls, double rose taffeta curtains hanging from a puffed valance have been introduced in pleasing contrast in Miss Anne Morgan's small sitting-room*



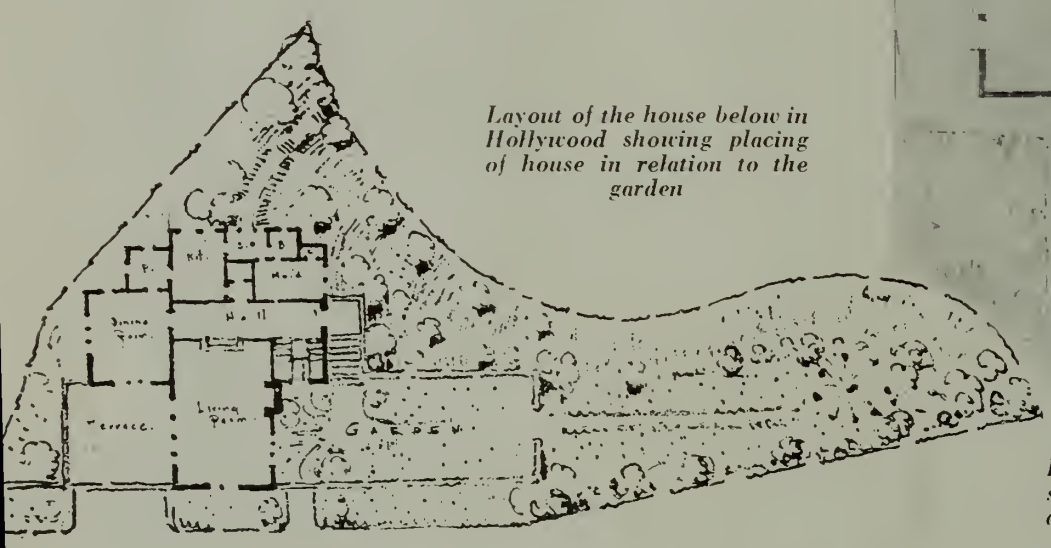
# Spanish Houses in California Landscapes

*The Adaptability of the Picturesque Type of Mediterranean Architecture to the Pacific Ocean Country Is Shown with Great Sureness in these Sketches and Floor Plans*



*R. J. Kieffer, Architect*

*residence of Mr. R. D. Scholes is built on an irregular California hillside ling itself of rather than suffering from the irregularities. Although the e is actually some four stories in height, it is dropped so cleverly in the valley between the two hills, that it has the effect of a low, rambling building*

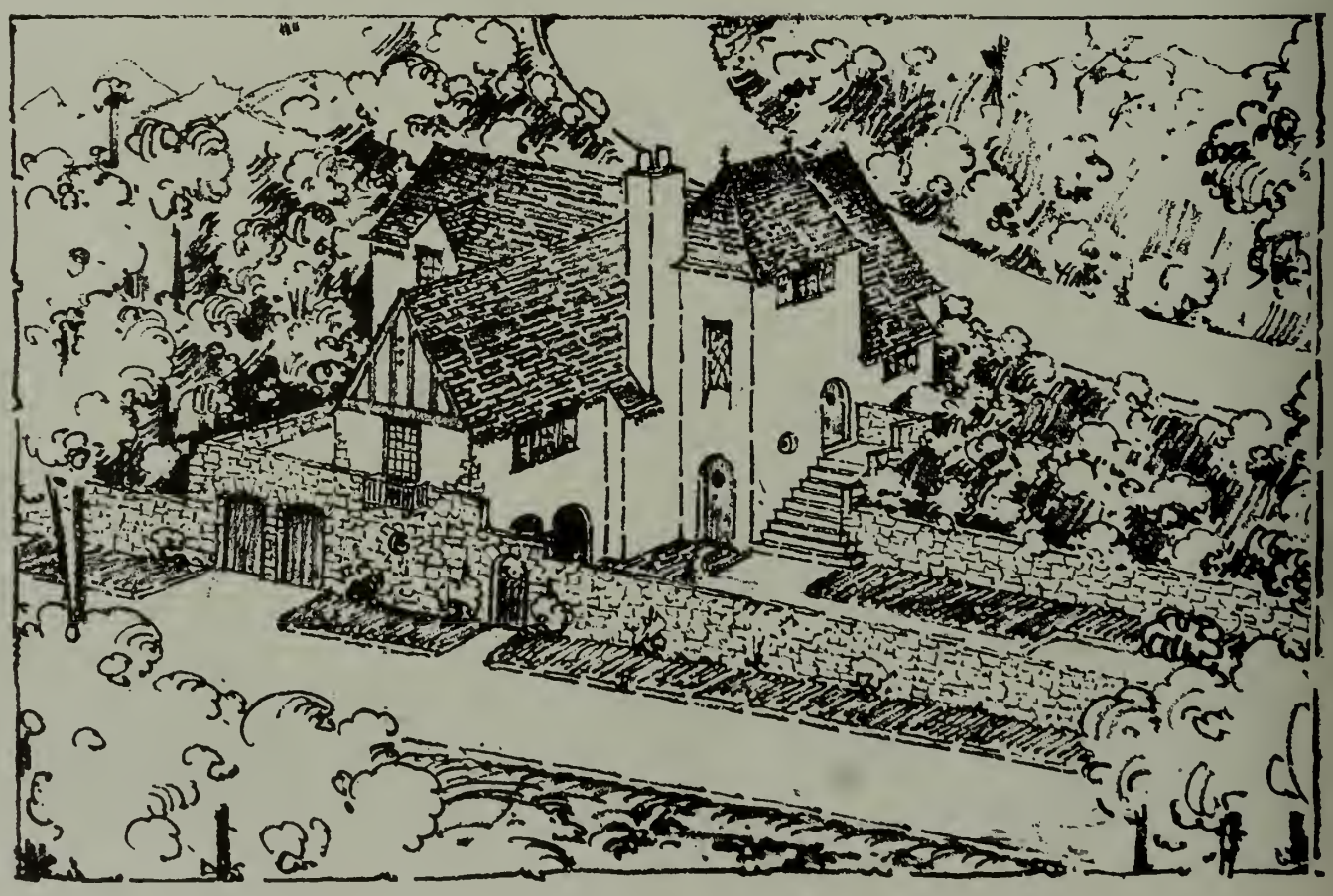


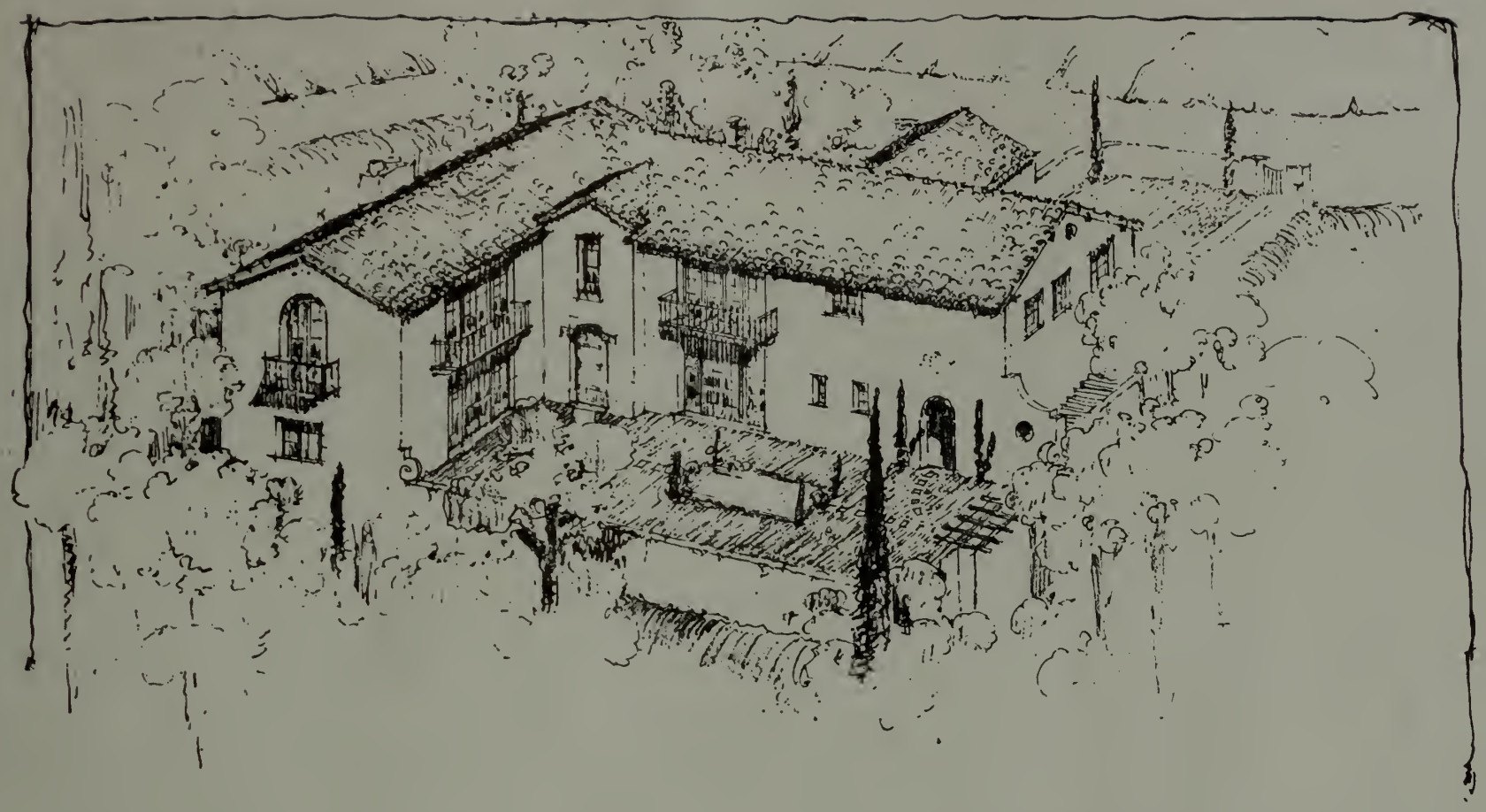
*Layout of the house below in Hollywood showing placing of house in relation to the garden*



*In the floor plan of Mr. Scholes' house every detail of the space shows the thoughtful care of the architect to make it a convenient and comfortable home as well as a picturesque one*

*The architecture of this house has a hint of old French as well as Spanish beauty. The roof with its steeper line brings a memory of Normandy and the flower garden, almost pouring over the entrance stairway has more the French than the Spanish thought for flowers. Also the enclosed garden as a whole has more the look of a place for planting than a patio in which one lives*

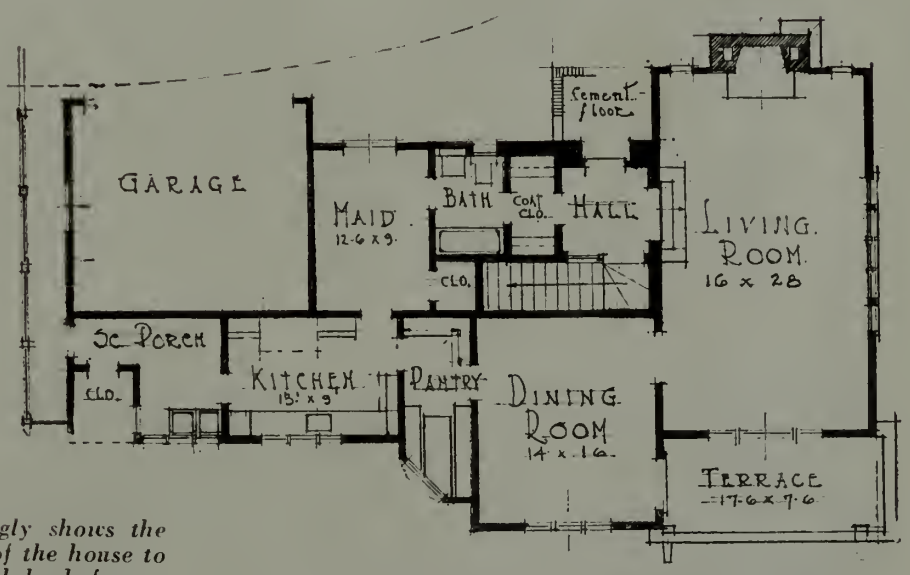




*This very interesting right angle house is beautifully placed within two walled gardens. The walls are stucco with a rich rose tile roof that overhangs the walls somewhat. The balconies which depend from every window are of wrought iron and in the center of the larger patio is a pool with planting about it. Slender stately evergreens lift the grounds of this house to a dignified focus yet it is a simple, friendly house on which there is no superfluous ornament and which is delightfully suited to the landscape*

*The first floor plan of Mrs. Bellah's house shows how very interestingly the space at her command has been used. There is the large living room with its fireplace, a terrace, of course, a dining room opening from the living room with no intervening hall. And an excellent service section grouped together at the left showing kitchen, pantries, maids' rooms, bath*




*First floor plan for the home of Mrs. L. J. Bellah*

*This plan most interestingly shows the relation of the first floor of the house to the enclosed terrace. A path leads from a pergola at the extreme end of the patio to the pool, around it and then curves to the doorway leading to the entrance hall*




*At the left—Winding up a steep road of a California hillside one comes upon this most beautifully placed and interestingly designed home. It is perhaps nearer the Norman French type of architecture than anything else, with its peaked roofs, rounded towers and arched entrances. It is built so carefully to the hillside that it does not seem to move away from it in any direction and the excellent planting employed draws the walls firmly and kindly to the ground. There are, of course, wrought iron balconies and casement windows*

# Creating Homes As the Decorators See Beauty

## *The Women Decorators' Club of New York Hold Their First Exhibition in March—What It Stands For*

By LUCY D. TAYLOR

THE Decorators' Club of New York City will give its first public exhibition from March 1 to 15 in New York at the Grand Central Art Galleries. As this is the first time the women decorators have come before the public as an organization, the occasion undoubtedly will attract a great deal of attention both in art and art-industrial circles throughout the country. The work of this particular group has always been widespread and national in its scope—never confined to New York city itself—and many people familiar with it through personal contact as well as the magazines will be glad to see it gathered in such manner as to give ample opportunity for serious study. The Exhibition will mark an important step in the progress of interior decoration in this country.

There is probably no one organization that has done more during the last thirty years to further pure artistry in this field than has this Decorators' Club—nor that has had, largely as the incidental result of fine work, such powerful influence in bringing to a satisfying condition the commerical and industrial production concerned with their work. They have stood uncompromisingly for the same art standards that have produced the great pictures, famous statues and fine buildings of the world in all time. They have had to be staunch with client and tradesman alike and in their refusal to accept less than the really beautiful thing for their clients the result has been inevitable. In sheer loveliness and liveableness these women decorators have already accomplished wonders. Their position of importance in the art and business world of this country is now firmly established.

It is a fortunate moment for this exhibition, since decoration has quite suddenly become the style. Great interest is evinced, not only in those who do the actual work, but also in the subject itself as shown by the decorating magazines and the thousands of people who are reading and studying in order that they may become more thoroughly conversant with the



*Bookroom from the home of Mr. G. M. Dahl, Brookville, L. I. is decorated in tones of amber, burnished gold, green and red lacquer. The desk is Queen Anne in red lacquer. Margery Sill Wickware, Decorator*

standards of the professional workers. It is not an easy matter to become an excellent decorator—but study through the best of the courses has the double value of giving much keener insight into the beauties that the professional worker creates for the client as well as making us much more discriminating shoppers. True, there are many glowing advertisements that tell the hopeful young novice that she may become wealthy—work little—and have a most luxurious time among lovely fabrics—if she will attend a five weeks course or carry on a correspondence course for similar short periods. But they do not even need to be taken seriously. There are good courses of a year or more, established by recognized authorities and covering sufficient study so that anyone may well benefit by their study. And the serious business of decorating lies along this latter line.

Interior decoration as a profession requires the sort of skill that may be developed only by thorough training supplemented by years of trade experience under able direction before the client may safely trust her financial investment in her decorator's hands. It is one thing to be able to make up a pretty color scheme and quite a different matter to bring all of the diverse elements of a room together in such fashion as to make a beautiful composition. People live in these compositions, move about in them—they are seen from a hundred points of view and in many times that number of moods. Therefore, they must of necessity be as sound in their structural composition as a group of sculpture and as lovely—from every viewpoint—in their color choice and arrangement as is the work of the painter upon canvas. The form element must be treated in perfect accord with the architectural setting and the choice of furniture must show that same consistency in structural design that an architect displays in his own setting. Moreover, there must be present a thorough knowledge of texture, fabrics and furniture values—for is not our decorator our broker, and do we not look to her to advise economically as well as artistically? It certainly is no light matter to become a trusted, successful decorator of high professional standing in whom the public may safely have confidence. It is for the standardization of just such points—strictly professional ability—that the Decorators' Club has fought steadily throughout all these years.

It is also interesting—apropos of this Exhibition—to note that this is the group whose work has been largely responsible for securing the place that interior decoration has already taken in the ranks of the fine arts. It has come out of the trades and even though of necessity it does deal with trade materials, already a



*ep reds, dark walnut and oak make a handsome setting for the living room in the Park Avenue home of Mrs. Philip Steckler. Amy Sommers Phillips, Decorator*

place has been reached where the real decorator who has earned the right to the title is as truly an artist as her companion, the architect, working with his building materials. It is her ideas that count—her conception of the whole design, the room. Each detail is to her a part of the whole composition. It may not be decided upon in hit or miss fashion—or because someone has a passing liking for it regardless of its thorough fitness for the place. She works over its choice and arrangement as the artist in any medium works over the details of his composition. She is contented with nothing less than what the most exacting taste demands, working always within the range of her client's own appropriation for the room. But it is never a matter of selling merely things. It is always a matter of supplying the right thing for the place and only those who have shopped apparently endlessly to accomplish this result for themselves know the hours of searching and thinking that it requires. But the rooms tell the difference each time. There is a completeness, a finish, a fineness that no ordinary accumulation of furniture can ever give no matter how much it may cost nor how "stylish" it may be. The livableness of the truly artistic result is the fruit of skill with color, form and textures—the professional standard for which the Club stands.

The pioneers in this work go back twenty and thirty years when Miss Tillinghast—whose stained glass windows in Grace Church are so well known—and Miss Alice Neale were beginning their work. These women were trained designers and had prepared themselves by years of work both here and abroad. It was the success of their designs that brought requests for further help from pleased clients and they were asked to give more advice and assistance out of their rich store of experience and knowledge. And these famous women created some of the finest interiors in America long before we were even talking or thinking of interior decoration as we consider it now. It was the beginning of women's work in this field. One famous early worker reported not long since upon her seventh home for clients who have been with her for twenty years—an illuminating commentary upon the quality of the artistry that has come to them through her sound training. "Only a few things are new"—another enlightening viewpoint for those who may think of interior decorating as a matter of current modes in place of the fine taste and judgment regarding permanency of values—artistically as well as economically. And this worker is an honored member of the Club that is giving this remarkable Exhibition.

Similar statements might easily be made about many of the other members of this pioneer organization. We are familiar with their work as we have seen it here and there in the best of the decorating magazines. Perhaps we have sensed, more or less vaguely, that someone has been making history for us—for we do know how rapidly our own ideas have changed — and they do not usually change so radically without provocation of some sort! This is the group of women, working quietly, unostentatiously, who have been doing it. "Twenty years ago," says one of their leading members, "it was very difficult to find material to work with. We literally searched every nook and corner of New York to find suitable materials, fabrics and furniture that would be right to use. Foreign things could be imported—but clients could by no means always afford them. Colors were crude and ordinary, designs poor, furniture terrible. Now look at the difference. We have a wonderful range from which to choose in almost any product that we need. But it was our work to create the confidence of the producers by insisting upon these right things before they dared to supply them." And the manufacturers who have (*Con. on p.* 94)



*Below—Dignity and suitability for the architectural background give distinction to this room in the Fifth Avenue home of Mrs. Herbert L. Pratt. Arden Studios, Decorator*



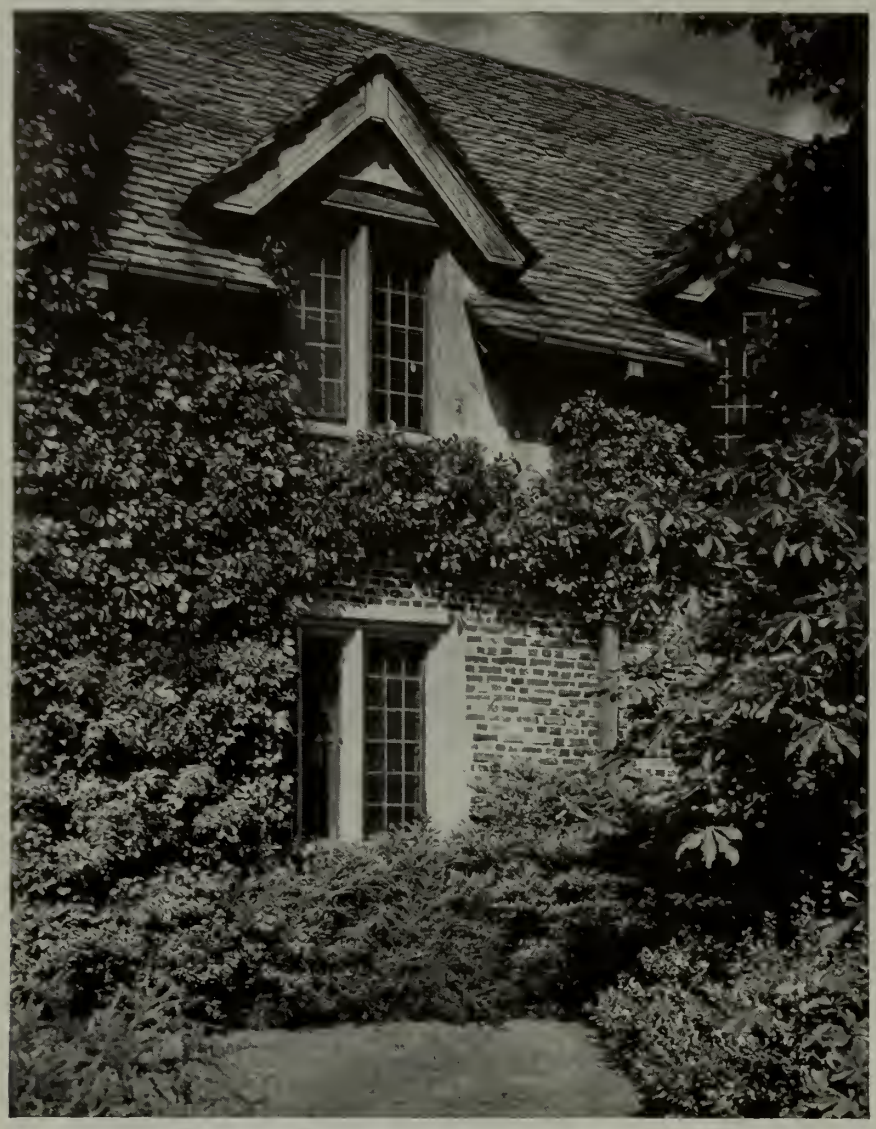
*Above — Exquisite combinations of fabrics, furniture and color establish a delightful atmosphere in the library of Mr. Cornelius F. Kelley. Gertrude Brooks, Decorator*



*A room made delightful by a well chosen group of handsome English furniture with a decorative background as seen in the Ritz Tower apartment of Foxhall Keene. Miss Gheen, Inc., Decorator*



*Rare furniture suited to the architectural feeling of the room and interesting in color is seen in this picture. Mary Linton Ackerman, Decorator*



*Heavy random slate in blended colors has been used for this interesting roof*

# Your Business Problems as a Homebuilder

## *Before You Invest in a Roof Study the Various Available Types of Roofing Materials for American Homes and Consider Proper Metal Work and Insulation*

*Fourth of Series*

*By* C. STANLEY TAYLOR

AT LEAST once, and sometimes often, in the life of the average American dwelling, the question of the roof becomes of paramount importance not only because it represents a considerable proportion of the original investment, but because it is potentially a danger point wherein may develop much discomfort and considerable expense in maintenance or replacement costs.

As relating to existing old houses, the question of re-roofing often arises, and as the principles governing the selection of materials and methods are practically the same, this article may prove of interest not only to prospective homebuilders but to those who are considering remodeling projects.

Another introductory consideration, which, though quite obvious, is rarely given sufficient careful study, is the important contribution of the roof to the architectural success of the home building project. While in most instances the architect will solve this problem and will probably specify the type of roof, it remains nevertheless a distinct question in the mind of the homebuilder because he will very likely have the choice of several types of roofing, and will certainly be called upon to decide on the size of the investment in the roof because there is such a great variation in costs of materials, workmanship and accessories.

Considering the problem from the design viewpoint, there becomes evident a great range in color and texture possibilities and here again the individual taste of the homebuilder will have considerable influence with the architect, if based upon a viewpoint which can, of course, be intelligent only through the owner's power of observation and through his willingness to give some study to this problem.

While it is not the purpose of this article to present a thorough architectural analysis of roof design, it is nevertheless pertinent to give brief consideration to the functions of the roof texture and color from an architectural viewpoint.

LIGHTS, SHADOWS AND COLORS

Leaving the subject of roof lines and proportions to the architect, who will undoubtedly adjust them correctly and in accordance with the general design of the house, it is obvious that the roof is also called upon for other contributions to good appearance. These contributions are rendered through the medium of texture and color.

As a rule, any shingle roof which is surfaced in flat, monotonous regularity is utterly lacking in character and may well serve to destroy an otherwise excellent exterior. It is for this reason that architects seek to incorporate in the roof shingles of varying sizes and often of varying thicknesses, while through the use of thick butts, double courses and similar devices, there are established the so-called "shadow lines," which appear either irregularly or in carefully disposed regularity, according to the character of the roof design itself. To meet this requirement, manufacturers and quarrymen have deliberately sought to produce roofing materials in irregular shapes as will be indicated in detail in the following descriptions of various types of roofing materials.

Similarly, except where monotones are deliberately sought, there is a wide and ever growing range of colors to be found even in the cheaper materials—thus meeting the requirements of texture and color combinations. A further discussion of colors of various roofing materials will be found in later paragraphs, but it may be noted that one point to be remembered is the natural weathering of the roof, which means that its new appearance is not important and that thought should be given as to how the roof will appear after subjection to the elements for a considerable period of time. Very

*(Continued on page 72)*



*Specially treated wood shingles used for a thatched roof effect*



*This roof is of portland cement concrete mission tile in various bright colors*



*Clay mission tile are used extensively for Spanish houses*



*New York Galleries, Inc., Decorators*



REVIVING the tradition of an age when the architect, the decorator and the cabinetmaker were inspired by a spirit of unity, this late XVII Century interior reveals the very essence of a well considered decorative scheme—harmony of scale and character.

¶ In the paneled walls of mellow natural pine, with their richly carven cornice and mullioned cabinets, a sympathetic background has been created for the classic console and mirror, the elaborate table and other pieces, while touches of color in the ancestral portrait and damask chair coverings relieve the deep, warm tones of pine and walnut.

¶ There is charm and interest here, a sense of *luxury*—yet there remains that feeling of restraint which is so satisfying and restful . . . an effect you may achieve with no sacrifice of distinction by recourse to the beautiful cabinetry, the treasures of antiquity and decorative resources available at these Galleries.

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New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets



*Flat slate shingles in weathered tones suited to the type of house*

ften, indeed, a deliberate attempt is made to reate in the new roof a more or less exact simation of a roof which has been exposed to the eather for many years. Thus architects ften call for lighter color tones near the roof dge with darker tones blending in toward the ives, as though the rains of years had washed n accumulation of dust along the atural course of gravity.

From the business viewpoint of ivestment in a roof it is obvious hat the homebuilder has several imortant decisions to make. In the echnical language of the construcon field, roofing is measured by squares." A "square" on the roof onsists of 100 square feet, and a square" of roofing materials means sufficient number of shingles to over 100 square feet of the roof. hus, the prices of the shingle types f roofing material are usually uoted at so much the "square," in ccordance with the above explanaon.

The great variation in roof costs is due to the fact that materials may range anywhere from $10 to $40 or $50 per "square," and the amount and quality of work required in preparing for and applying the shingles have an equally great variation, as may be noted in the later discussion of the various types of materials. Meanwhile, the owner's interest is to know how much roofing costs and where and why to limit his investment.

As in all phases of building, a good roofing job is expensive in the first investment but offers a heavy return and a final amortization of this cost by an undeviating performance of permanent satisfaction. A good roof will never leak or need painting or repairs of any kind. A poor roof, costing much less in the original investment, adds to the annual maintenance cost an amount which soon builds up this investment far beyond what would have been required for a good roof in the first place. The elements one should seek in a roofing material include a reasonable degree of fire safety; the various essentials of good appearance, such as colors, textures, etc.; and lasting qualities, both physically and in appearance, since all are important.



*English clay tile shingles in antique effect*



*Asphalt shingles surfaced with crushed slate and laid in blending color tones*

FOUR BASIC TYPES OF ROOFING MATERIALS

Shingles, as available in the building market today, offer many variations in price, appearance and performance. Basically, however, they are divided in four classes and may thus be considered. The first class (from a price viewpoint, the cheapest) is the wood shingle with its variations. The second class may be termed composition shingles, and the third class, for want of a better term, may be said to include the masonry or mineral types. The fourth class includes the metal shingles. All of these roofings come in shingle form, actually or in finished appearance. They are manufac-

*(Continued on page 96)*



*Wood shingles laid in a flat thatch pattern, definitely interesting*



*Wood shingles laid with double butts to give heavy shadow lines*

# The spirit of Old England, New England and Provincial France unites in the Modern Home

COLLECTORS *have long realized the beauty of relationship that exists between the furniture of Old England, and New England and of the French Provinces.*

*The three pieces of Danersk Furniture illustrated represent three new groups of this character.*

### The Hadley Sideboard

THE design of the Hadley Dining Group is based on some of the most interesting pieces made in this country. The American craftsmen preserved the forms of Jacobean England, but gave to them a spirit in ornament and carving influenced by objects peculiar to their new environment, such as the "Connecticut Sunflower" carvings found on old Hadley chests.

This Hadley Group is composed of a draw-top table of oak and walnut with carved aprons, a hutch for silver and linen, taken from one of the great museum examples, a tall crystal cabinet with paneled doors, a serving table, and chairs of great dignity with upholstered seats and ornamental backs.

### The Sudbury Bureau and Prince's Feather Mirror

THESE pieces are part of a large group of related pieces for the bedroom in which the choicest forms of the latter part of the 18th Century have been collected to give the purchaser a selection to suit various conditions.

The drawer fronts are of beautiful San Domingo crotch mahogany with delicate inlaid bands around each drawer edge. Charming desks with tambour compartments; graceful little tables; interesting mirrors with moulded lattices over the glass and gilded eagles carved in pine; beds that suggest the beauty of line of a Hepplewhite chair; chaise-longues and dressing tables patterned after designs by Duncan Phyfe

### French Provincial Bureau and Mirror

THOSE familiar with furniture of the French Provinces know its eminent appropriateness in combination with our Early American designs. It possesses a graceful *naivete* and lightness, feminine in character.

Add to this the beauty of 18th Century *rinceaux* painted on the natural wood in deep amber tones—rose, old blue and coral on dainty desks and vanity tables. Beds with panels in which some soft brocade can be used, or painted headboards with low footboards or carved posts that barely project above the bedding.

A charming group for a guest room or the treasured possession of the daughter of the house!





THE DANERSK HADLEY SIDEBOARD RECENTLY EXHIBITED AT THE METROPOLITAN MUSEUM

THE SUDBURY BUREAU AND PRINCE'S FEATHER MIRROR
*Period* 1780



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IN OUR SHOW ROOMS we have for your inspection a wide range of Danersk furniture—for the home, the office and the club. Every piece is made in our New England factories by our own skilled English and Scottish artisans. As the largest makers of related groups, we are able to offer both complete rooms at modest prices for simple homes and more elaborate pieces of great dignity.

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*A modern ecclesiastical faience insert used in the floor of a church sanctuary. Courtesy of the Mueller Mosaic Co.*

# The Fascinating Story of Ceramics

*The Tiles Which Make a Modern Patio, Kitchen or Bathroom a Thing of Beauty Have a History Which Links Them With the Vanished Glories of Babylon and the Days of Artaxerxes, "King of Kings"*

By HELEN BISHOP



*An exceptionally fine specimen of Lombard grille work in faience. Courtesy of Robert Rossman Co.*

TILES. The word brings up pictures of snowy bathrooms, modern kitchens, cool patios in country houses—beautiful rooms which we Americans, so easily accustomed to luxury, take for granted. The increasing use of Spanish architecture in this country as well as the present day demand that every bedroom shall have its bath has resulted in a larger interest in and use of tiles. Then, too, the modern bride turns up her nose at anything but a tiled kitchen. And in the most elegant houses, as well as public buildings, tiles are being used more and more for entrance halls, where marble was once the accepted material. We are becoming increasingly aware of the practical value and decorative beauty of ceramics.

And in the whole history of man's instinctive groping toward beauty and culture there is no chapter more absorbing than the story of the development of tiles and the uses to which they have been put through succeeding civilizations. A poet has sung, "Be still, the hanging gardens were a dream". They are but a dream now and the walls of Babylon are dust, but the tiles which beautified them still remain to tell a mute tale of the glories of a vanished empire. The desert sands had drifted for centuries over the Egyptian city of Tell-el-Amarna but when, in 1891, Dr. W. M. Flinders Petrie, the famous Egyptologist, uncovered the ancient ruins of the palace of Amenhotep IV, he found the beautiful tiles which had ornamented the walls. "All along the west side of the great hall of columns" he says, "fragments of green tiles with daisies and thistles were found scattered. Probably, therefore, there were more than 200 feet of this tile dado, with inlaid white daisies and violet thistles. From the number of pieces of tile with water pattern, lotus, fishes and birds, it seems that tiled floors also existed in the palace. The stone walls were inlaid with glazed figures of birds and glazed hieroglyphs."



*This architectural detail shows a colorful riser treatment on a stairway of a Florida house leading from a faience inlaid vestibule to a beautifully tiled patio. Addison Mizner, Architect*

But the story of ceramics begins much further back—somewhere, probably, in the sun-baked Tigris-Euphrates Valley, for although historians have attributed the beginnings of the art to some definite locality or country, Egypt, Chaldea or China, it is thought



*The dining room of Casa Bonita at the Sesqui-Centennial Exposition, Philadelphia. An interesting feature of this delightful room is the wall recess done in Moorish type tile where pieces of rare china may be displayed against the tile back-ground to great advantage. The wainscot and floor harmonize beautifully in color and contribute to the restful atmosphere of the room. At the left is seen a serving table of tile built against the wall. Courtesy of Associated Tile Manufacturers*



# DEAR ANCIENT

THERE is one ornament so particularly adored of women that it has been worn continuously since the time when a circlet of shells at the wrist comprised practically an entire costume. No matter what the cool, assured voice of fashion remarks, the bracelet is forever clasped about that place where decoration is remarkably effective, where a deep instinct for the enhancement of beauty tells women that it is needed . . . where the long, sweeping lines of the arm terminate, and where the subtle, active contours of the hand begin.

To girdle this place in beauty lightly, graciously, with charm and good taste, one must visit the collection of bracelets that is always to be found here; yet never twice found the same. . . . For this misty blue circle of star sapphires is new to you. . . . The deep, slow green of emeralds welling up between baguette diamonds, off the steamer but yesterday. . . . Sharp fountains of colored light from a ripple of stones that Paris wanted for itself. . . . The decisive accents of onyx and crystal. . . . A dark and supple band of opals. . . . When will you see them for yourself?

For they are well worth seeing, all of them. And some far day, when archeologists delve into the ruins of New York, the journals will doubtless report . . . "among the important articles unearthed are numbered several bracelets of great beauty, almost exactly similar to those worn at the present day. On account of their superlative workmanship and choice stones, they will no doubt be eagerly sought by museums and collectors. Their value to connoisseurs will also be enhanced by the fact that they are signed 'Marcus,' this being the name of a famous family of jewelers who flourished during the nineteenth and twentieth centuries, and who supplied the leading families of that period with many of their precious and beautiful ornaments. . . ."

*Bracelets set with various arrangements of diamonds, emeralds, sapphires and rubies from* $45,000 *to* $500. *Plain bracelets of gold and platinum links and chains from* $200 *to* $50.

## MARCUS & COMPANY

JEWELERS

At the corner of Forty-fifth Street and Fifth Avenue, New York City, and Palm Beach, Florida

© 1927



*specially designed modern faience treatment for the ipanum over a doorway. This material will not craze der any climatic conditions. Courtesy of Mueller Mosaic Company*

v to have had similar beginnings in many lely separated countries. The making of de pottery was one of the earliest achieve- nts of primitive man, the need for utensils ng almost as urgent as the need for fire, lter and body covering. Very few primitive ple have been discovered who were without ne kind of pottery. This leads to the conclu- n that man early appreciated the valuable s to which clay could be put. He probably d mud in its natural, unburned state for ny centuries before the epoch-making day en—probably by accident—he discovered



*t of a frost- o of lustre nce frieze r the Par- ion for ex- or decora- . Courtesy Jose Laf- e, Seville, Spain*

possibilities of burned clay. His imagina- was fired—the next step was to decorate utensils. And when he hit upon glazing, the innings were laid for one of the most deco- ve and certainly the most enduring of the arts. iles as we think of them today, however, were first used in Egypt. Dr. Petrie, in 1894 and 1895 found pottery and "blue glazed quartz" at a site in the desert between Ballas and Naquada, 30 miles north of Thebes, which belongs to a period antedating the first dynasty, 4700 B. C. At the same time, it is evident, the Assyrians made use of glazed tiles, for when the great palace of Sargon at Khorsabad, nine miles northeast of the ancient capital of Nineveh, was excavated by Victor Place, the French archaeologist, it was found that the thick earthern walls were faced with burned bricks relieved by vertical reeded designs while the archivolts and soffits of the arches at the entrances were veneered with blue, white and yellow tiles.

But it was from Persia, through the Saracens, that the ceramic arts began their march toward the west which has culminated in the present day products of Spain, Holland, England, Africa, and our own United States. When we step into our bath in the morning and the shower throws glistening drops on the white and blue tiles we have before us a link which connects our twentieth century day with blazing sunny days in Persia, five hundred years before the birth of Christ, when Darius drove his thundering chariots up the ramps which led to the great palace at Susa. For here it was that the magnificent series of mural panels in low relief and enamel were unearthed, which now are included in the ceramic collections of the Louvre. The Lions' Frieze and the Archers' Frieze were found buried in the dust in front of the Apadana, the throne room of the Susa Palace, although the Archers' Frieze was probably placed originally high up on the external wall that surrounded the great hall of the palace. In technique the work is similar to that of Babylon in the days of Nebuchadnezzar. One can imagine the effect of the blue green background in the shimmering heat with the figures, in low relief in yellow, black and white disposed upon the surfaces of bricks which form the envelope of the wall. It is one of the most remarkable examples of ceramic decoration of ancient times.



*This decorative fountain made of Spanish-Moresque tiles is near the swimming pool in the garden of the Beverly Hills, California, home of Mr. and Mrs. Fred Thompson*

The Palace of Darius is said to have been burned during the fifth century before Christ while Artaxerxes I was on the throne and the structures rebuilt by Artaxerxes II in 404-359. After the oblivion of centuries, the ruins were unearthed, and on the marble bases of some columns of the Apadana was found a trilingual inscription in which Artaxerxes II made his pitiful little bid for immortality:

"Says King Artaxerxes the great king; king of kings; king of countries; king of this earth; the son of Darius the king, who was the son of King Artaxerxes. Artaxerxes was son of King Xerxes. Xerxes was son of King Darius: Darius was son of Hystaspes, the Achaemenian. This palace, Darius my ancestor built. Later, however, in the time of my grandfather, Artaxerxes (I) it was burned by fire. Through the grace of Ormadza, Anahitu and Mithra, I have ordered the reconstruction of the palace. Armadza, Anahitu and Mithra protect me from evil and not destroy or ruin what I have accomplished."

His ancient gods granted part of his prayer. Death

*(Continued on page 100)*



*This lustre faience classic figure is used for exterior decoration. Courtesy of Hellman, Brussels, Belgium*



*corative tile treatment for floor and door trim in the dining room of Dr. P. P. Satterwhite's e in Boca Raton, Florida. The Italian Renaissance feeling of the room is particularly well expressed in the faience materials used. Addison Mizner, Architect*



*An important Jacobean Oak Panelled Room complete with original doors, windows, mantelpiece; the latter enriched with mouldings, carvings and square cut pilasters. This room is one of unusual charm enhanced by the rich mellowed beauty of the panels which are in excellent condition throughout. Circa 1680. Dimensions 21′ x 22′. Now on exhibition*

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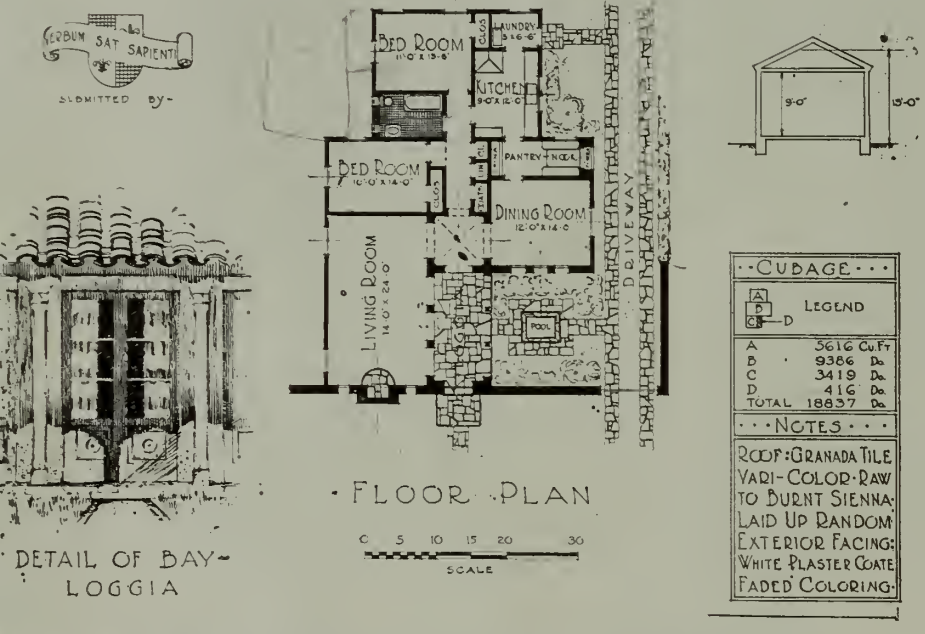
NEW YORK, 19 East Fifty-Fourth St.
LONDON, W., 217 Piccadilly

# The Evolution of American Domestic Architecture

## *rom the Era of the "False Front" and the Wooden Battlements We Have Progressed to High Standards of Beauty and Good Taste in the Small Dwelling as well as the Great House*

*By* H. A. SIMONS






*is attractive Spanish bungalow has an excellent floor plan for the velling of only one story. The roof is of Granada tile in colors ranging om raw to burnt sienna and the exterior walls are of white plaster ated to give the effect of faded coloring. An attractive detail of a bay is shown in the illustration*

SO joyously proud are we moderns of the slim beauty and strength of our skyscrapers that we are wont to overlook another significant contribution that our age is making to rchitectural history. This is nothing less than the earliest stages evolution of a new style of residence.

Participants in a great movement, or persons who live with one eadily going on all about them, have difficulty in seeing such a evelopment in full perspective. The Florentines, when Cimabue, iotto, Buffalmacco, Brunelleschi and Ghiberti gave forth their rlier works, were filled with delight over the wonder of new eauty; but they were scarcely conscious that the renascence of e humanities that they were witnessing was one of the major isodes in the cultural history of the Occident. We moderns are ore self-conscious than they were; yet perforce we miss the sig- ficance of much that goes on about us.

Suppose, for instance, that you were a foreigner who had visited e United States long ago and now, after a lapse of twenty-five ears, were coming here again. In the earlier instance, you would ave remarked the solemn gloomy pretentiousness of the repre- ntative larger residence and the almost unmitigated meagerness the typical small home.

You would have been amused by the "false fronts" of some of e latter and the dark verandahs screened in by woodwork of the misole style which enclosed some of the former. You would have sked in vain for an explanation of the machicolated battlements rmounting the façades of imitation-castles and the circular ooden turrets dominating the elevations of metropolitan homes. ou would have remarked the waste in the invariable high gable- oofs enclosing almost unused attics and the disregard for light nd air displayed in tiny, odd-shaped windows, often filled with smal colored glass which appeared unexpectedly in the fronts or des of some dwellings.

But if you were to come now from a foreign country to observe rchitectural tendencies, you would find none of these traces of the Gothic revival" of the last century. You would find the whole gamut of period styles rendered more skillfully than is done anywhere else in the world.

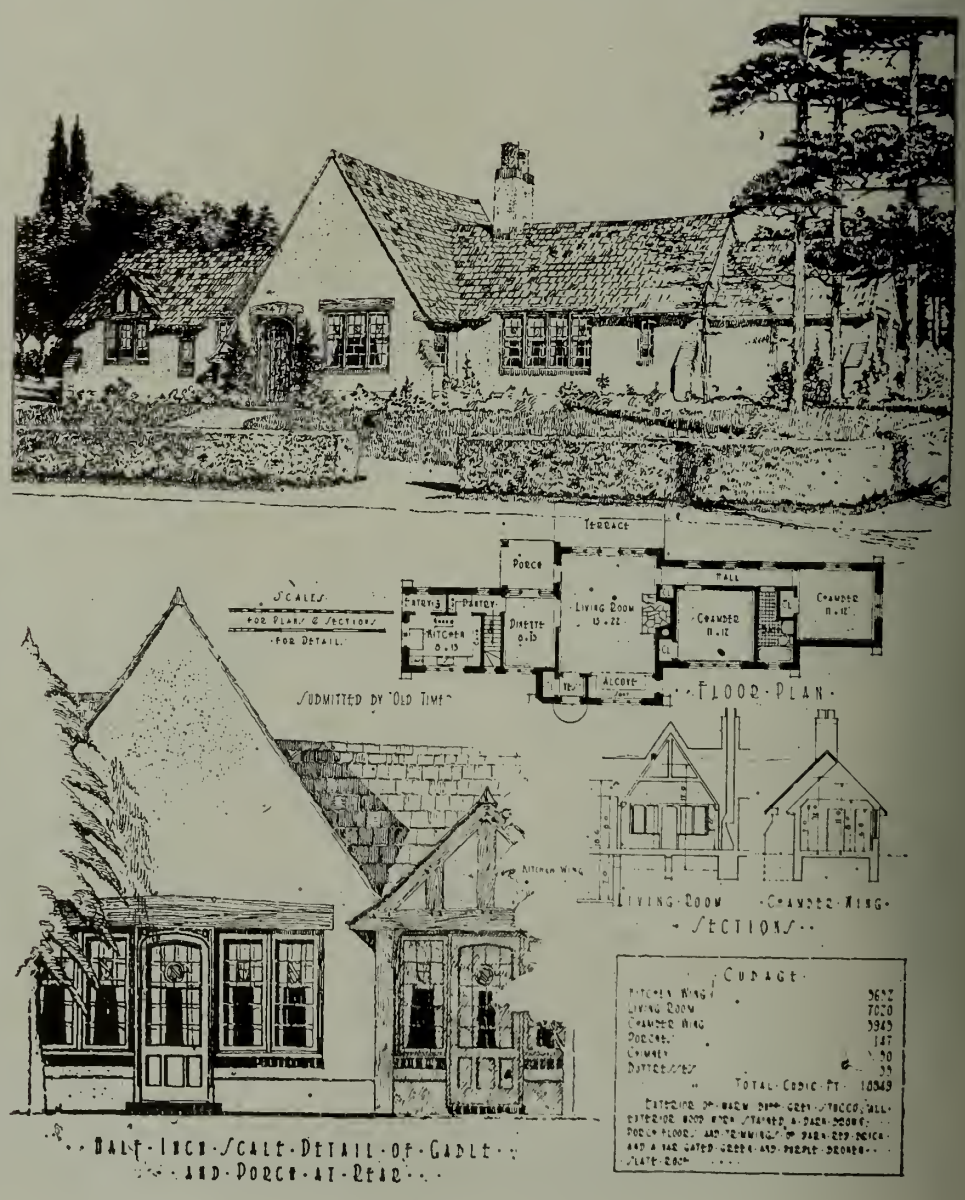
You would be struck by a certain smartness in contemporary creations, from the most simple bungalows to the great country-places. You would enjoy the variety of color and materials, the freedom of composition, the absence of ridiculous ornateness, the expression of occasional fresh ideas, and the balance between excessive and expensive symmetry and haphazard grouping of parts, which are coming to be the normal qualities of American dwelling-house design.

These qualities are signs of a tendency toward the evolution of a genuine American style of domestic architecture. And it is significant that this evolution affects the five or six-room home almost as much as it does the larger houses. For, though he actually designs little of this minor work, the professional architect sets the standard for it—through the publication of pictures of his work in the finer magazines, through his contribution to small house competitions and through such professional service-organization as the Architects' Small House Service Bureau.

Besides this, there are three other principal reasons for our present evolution out of the gimcrack period of small-house architecture. Industrial production, with its tendency toward standard shapes and sizes, militates against eccentricities of taste. Secondly, whereas the standard of our grandparents was a mistaken and on the whole mythical "good taste", the present standard is good sense—in terms of light, ventilation and practicability. Finally, but perhaps most potent of all reasons for this change, is the need for economy.

To one or another of these four causes can be ascribed the more fundamental changes going on in the design of floor-plans. These are nothing short of revolutionary and they are the more im-

*The exterior of this bungalow of the English cottage type is of warm buff gray stucco with all exterior woodwork stained a dark brown. The floor of the porch and trimmings are of dark red brick and the roof is of variegated green and purple slate. The treatment of the gables is particularly interesting*



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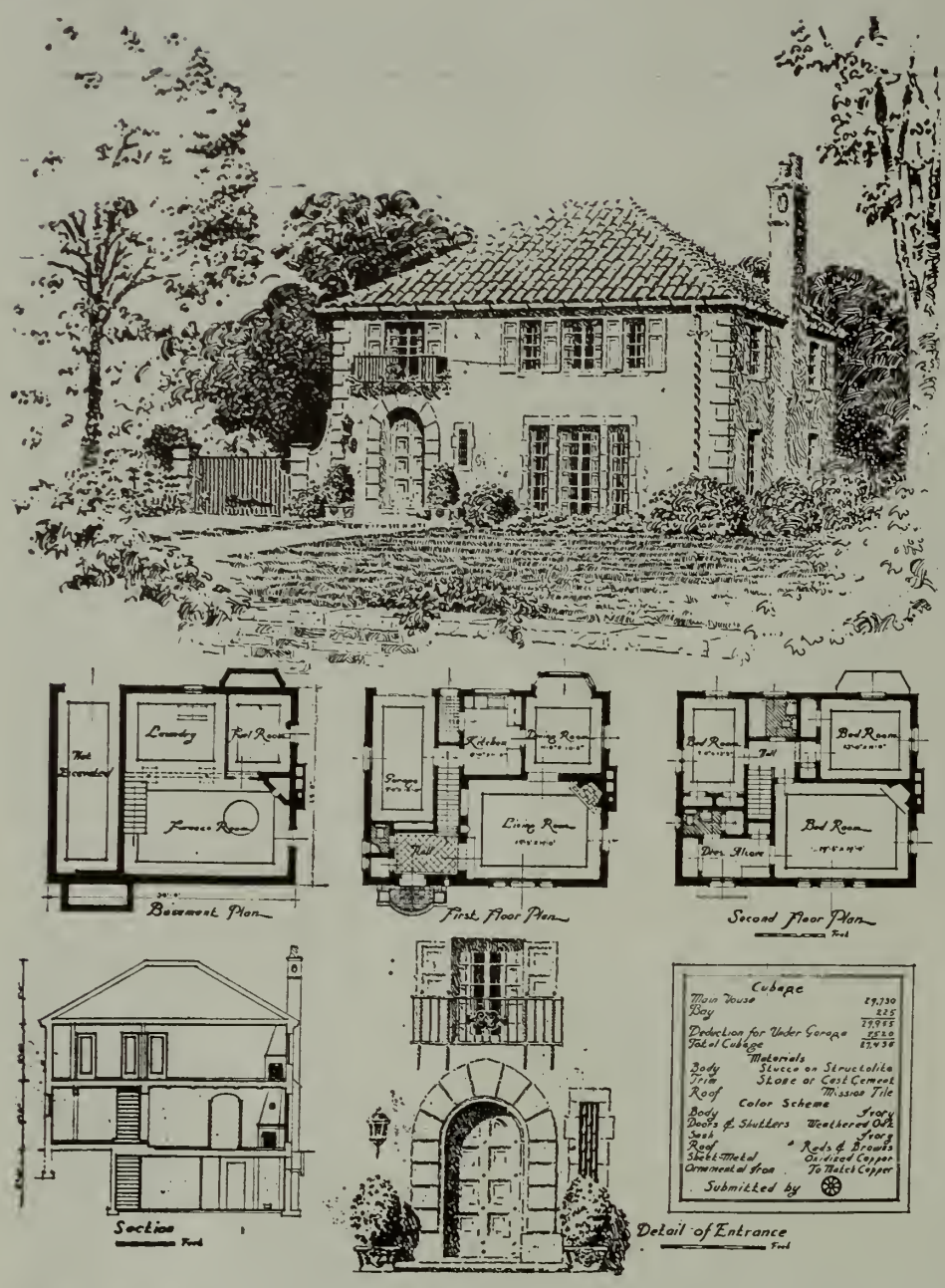
DECORATIONS
FABRICS



A fine Oak Elizabethan Center Table
with carved bulbous legs and frieze.



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in connection with our factory at
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where all our furniture
and woodwork is made




*This interesting house is of ivory colored stucco, with doors and shutters of weathered oak and a mission tile roof in varying tones of red. The heavy oak doorway with its ornamental wrought iron lantern at one side and above a wrought iron balcony opening off one of the bedrooms is seen in the sketch*

portant because they affect the basis of architecture, the plan.

Scarcely any home is built in America today without some sort of solarium—which our grandparents would have regarded as an outrageous folly. At least one sleeping porch is hardly less essential. The breakfast-room or "nook" was a novelty a few years ago; now it is a standard unit in the plan. Twenty-five years ago only "the well-to-do" could think of more than one bath in a house; now a seven-room home which does not have two baths is not altogether easy to dispose of, and multiple baths are frequently built in six-room dwellings.

More and more, a garage is considered an essential part of even the smallest home-building project, to be included in the basic composition. The ingenuity and extensiveness of built-in equipment testifies to changed modes of life and to the sensible desire of owners and designers to simplify the mechanics of living so as to afford more freedom to the modern woman.

The entrance to the home has undergone marked changes. First the old-fashioned front porch was stripped away to give place to a smaller frontispiece, and the traditional big front hall was reduced to the proportions of a vestibule. Now we frequently find only a "stoop" before the main entrance, the porch removed to one side or the rear for privacy's sake, and the front door opening directly into the living-room.

Our forefathers, accustomed to a more formal mode of living, would have regarded some of these items as barbarous. Yet they are not at all inconsistent with modern freedom of social intercourse and of private life. And the recognition of this fact is resulting in the development of something quite new in the history of architecture.

No less significant is the development now going on in the construction-phase of small house architecture. The traditional styles of design were largely influenced by this factor. In New England, for instance, the Eighteenth Century was fairly advanced before stone and brick took their places with wood as standard construction-materials. On the other hand, almost the earliest examples of typical houses in the James River Valley of Virginia were of brick, because that material was produced at Jamestown before it was produced anywhere else in the colonies. Similarly with the European styles: the timber houses of the northern shires, the stone cottages of the middle counties and the brick homes of the southeast of England bespeak the local limitations in materials under which the mediaeval builders wrought.

How different are conditions in present-day America! Every conceivable basic construction-material is produced with more or less economy, and is made available by an extraordinary system of transportation. All the resources of modern science and art are employed in devising new materials or new uses for old materials, so that the variety of floor-coverings, roof-coverings, exterior and interior finishes, fittings and decorative accessories which are offered to the owner and architect is little short of bewildering.

Perhaps the most important result of this is the vast improvement in the qualities of construction of the typical small dwelling. Scarcely a cottage is built today which has not some form and degree of thermal insulation; a home without it is becoming an increasingly hazardous investment as real estate. Sound-insulation is scarcely less interesting to progressive owners and builders; not only are the walls constructed of absorptive materials so as to improve the acoustical properties of the principal chambers, but construction is studied with a view to eliminating the annoying noises from plumbing and other such equipment.

Another quality of construction receiving more attention than it ever received heretofore is fire-resistance. With the annual losses from fire in the United States exceeding half-a-billion dollars—approximately one-tenth of what is spent annually for construction—and with insurance-rates tending to increase and fire-restrictions in cities becoming more intelligently stringent, the tendency to protect the property and the lives of its occupants by its basic construction is advancing constantly and rapidly.

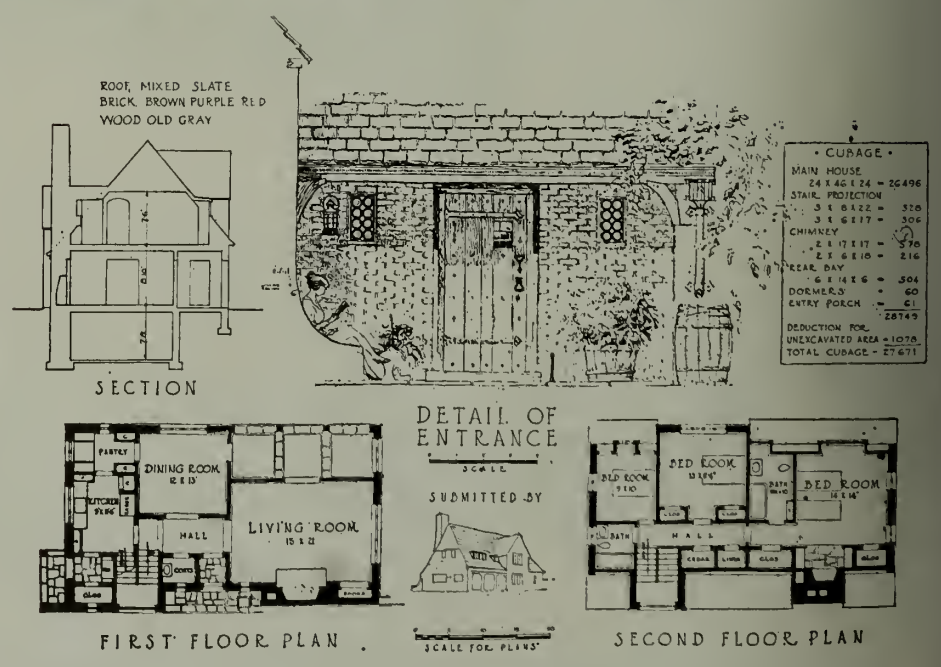
Permanency, structural strength and endurance, is a fourth quality of construction that characterizes the new American type of residence architecture. This tendency is largely a reaction against the jerry-building of speculating promoters; the well-built, permanent home enjoys a certain distinction in contrast with the flimsy confections of meager design which represent the nadir of home-building achievement.

These tendencies toward quality-construction have not meant,

*(Continued on page 102)*

*Although this house has a "cottagy" look which is very cozy, there is a surprising amount of space available as shown by the three good sized bedrooms on the second floor and the ample closet room. The decorative roof is of mixed slate in brick color, brown, purple, red and old gray. The entrance porch is a notable feature of the house*



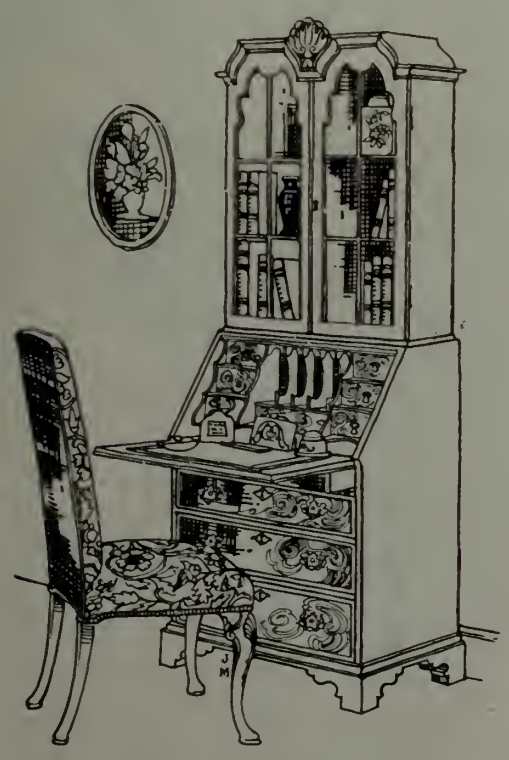




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The economy of a copper roof is found in the elimination of maintenance costs. It requires no paint and when properly laid, there is no need of repairs. Its first cost is the last cost. Copper is ductile and therefore is easily worked. It is light in

*(Continued on page 89)*



*A copper roof contains in itself the elements of permanent decoration for it acquires with age a soft green patina. In the form of shingles it may be made particularly attractive by the varied effects of color*



*Downspouts if made of copper are not only lasting in service but extremely decorative. The actual value of the house is enhanced by copper downspouts and gutters*



*is fine old brass doorknocker, an un-nted eagle with arrows in one claw and olive branch in the other, has withstood elements for over a hundred years and today is "as good as new"*

So long as we have a roof over our heads—" begins a familiar saying illustrating the confidence of mankind to pe with all the other burdens of life prodded the problem of shelter has first been sposed of. But this was long ago.

Back in the dim ages of the world the roof ay have been only the spreading iage of a tree or the overhang of a ck. But it gave shelter and a sense of curity and its logical evolution was e construction of a better adapted oof", or shelter, in the most convenient ace.

Roofs are among the essentials upon ich civilization is founded. The progss of civilization might, in fact, be ced by the successive improvements the world's roofs. From the crude elter of early days the roof has adnced to a refinement of construction ereby it provides not only protection t also bestows character and beauty on present-day structures.

A good roof is a good investment beuse it permanently embodies the foreng essentials. And in meeting these quirements, and in point of durability, copper is unsurpassed for roofing purposes. It is also picturesque.

Copper does not deteriorate under the play of the elements. It is rust-proof and is unaffected by the heat of summer or the cold of winter. It is fireproof and its conductivity makes it ideal for protection against lightning. A copper roof, combined with copper gutters and downspouts, gives complete lightning protection.

The beauty of copper roofs is one of their distinctive charms. Copper contains in itself the requirements of decoration. Left alone to the weather it acquires a soft green color called patina. In the form of shingles the copper roof may be made especially attractive by the varied effects of color.



*Such a copper roof as the one shown on this fine stone house, combined with copper gutters and downspouts, gives complete protection against lightning owing to its conductivity. It is rustproof, fireproof and is unaffected by the elements*

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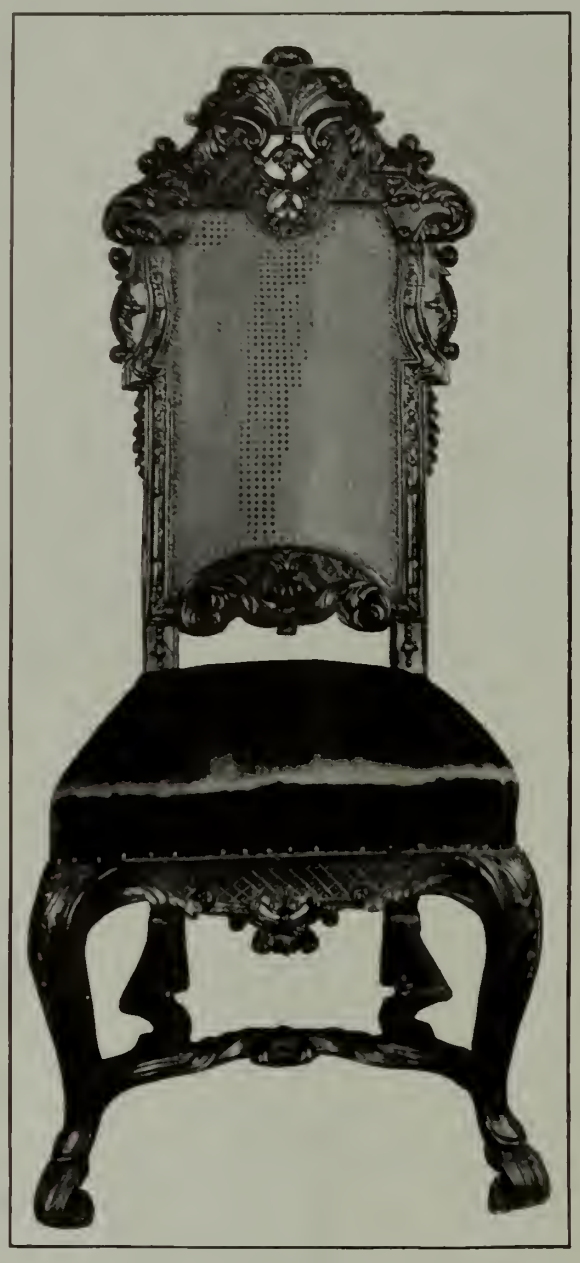
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INTERIOR DECORATIONS

OLD ENGLISH FURNITURE

*Member of the Antique and Decorative Art League*


# Masterpieces of Modern Silver

*(Continued from page 53)*



***Coffee service in sterling silver "Minuet design" adapted from the scrolled pediment of Colonial days. Courtesy of the International Silver Co.***

nails for the old "Constitution" and the copper plates for the first steam craft which sailed up the Hudson. He was an engraver and made the copper plates for membership cards to the Masonic Lodge of which he was Master. His silver, reflecting the French Huguenot influence, is priceless today and his designs are used as models for the gorgeous silver services bearing his historic name.

With the opening of the American Wing in the Metropolitan Museum, a new impetus was given to Colonial architecture, furniture and silver, and a nation wide search for the latter ensued. Much old furniture can still be found, but of all the beautiful things that have come down to us from Early American homes the rarest is silver, for aside from collections in great Museums and cherished heirlooms, very little remains. Modern silversmiths are making replicas of the graceful and dignified candelabras and candlesticks that adorned Hepplewhite and Sheraton sideboards, entire services in the Adam style, one of the finest adaptations of period design; with its graceful curves, oval shield, acanthus leaf scroll, or medallion ornaments; in the William and Mary and Mary II. styles, where each piece has a distinctive grace of contour and purity of line, characteristic of that period, especially interesting to us, as it was the inspiration of our own early Colonial craftsmen. Named in honor of the first architect to Napoleon, the Fontaine silver service exemplifies a part of that superlative heritage of beauty for which we are grateful to the past, reflecting in its shining surfaces the magnificence and genius of the great artist whose name it bears. Other beautiful designs are the Wedgwood with its lovely border, the Duncan Phyfe, the exquisite Paul Revere and the classic Fairfax.



***Sterling silver table ware in the Early American style. Courtesy of Rogers, Lunt and Bowlen Co.***



***Sterling flat silver, Mary II. style. Courtesy of Rogers, Lunt and Bowlen Co.***

Simplicity, grace and good taste were the three chief characteristics of American decorative art as expressed in its furni-

*(Continued on page 110)*

# A LARGE COLLECTION
## OF
# FINE OLD ENGLISH FURNITURE
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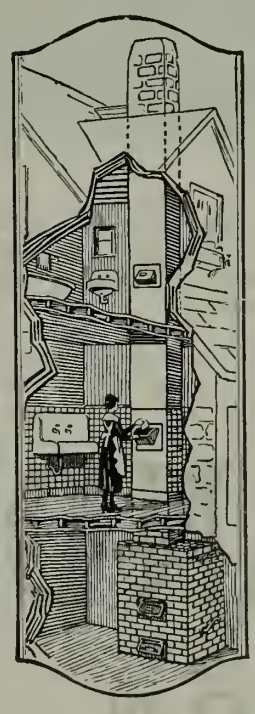
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# Contemporary Reminiscences

*(Continued from page 56)*

felt confident that he could distinguish an object as large as a bull. He was instructed in the art of waving the red sash to attract the bull.

Of course the trick is to hold the sash in one place from the moment the bull charges and to leap to one side as the bull dashes through the sash. Instead of leaping aside, Dos Passos moved the sash far out to his right as the bull charged. The bull caught him between the horns and threw him for the "toss", that terrible gesture by which the bull means to catch his victim on the point of his horn when he comes down. Hemingway dashed into the ring and succeeded in twisting the bull's neck in time to prevent the impaling of Dos Passos. Both Hemingway and Dos Passos escaped, but only after being trampled and otherwise injured.

* * *

Isa Glenn, daughter of a former mayor of Atlanta, went to Paris as a young girl to study art in the studio of her cousin, James MacNeill Whistler. Upon her return to America, she was married to Brigadier General S. J. Bayard Schindel, who was stationed at various times in the Orient. She is living at present in New York in an apartment surrounded by an interesting collection of Whistler photographs, etchings, and mementoes.

Miss Glenn has been a successful writer of short stories for a number of years, but not until she wrote "Heat" did she attempt a full length novel. It was a story of the Philippines, but it did not show the fine craftsmanship and credible character analysis of her new novel, "Little Pitchers". This later novel is a study of the moral disintegration of Americans, brought about by being transported to the enervating climate and the alien social organization of the Orient. The situation is largely presented through the eyes of the young son of a construction engineer and of a mother who was bored by and afraid of the monotony of her life. The boy's soul is warped and he is prematurely matured by the bickerings and quarrels of his parents.

In "Little Pitchers" Miss Glenn makes an excellent claim to high consideration among our contemporary novelists.

* * *

Among the non-fiction books that have afforded me great pleasure recently are, "Through Many Windows" by Helen Woodward and "Ports and Happy Places" by Cornelia Stratton Parker. Mrs. Parker's book is an account of her travels in Europe with her two boys. There is something very charming in these days of plays and novels about the antagonism between parents and children in the comradeship that exists between Mrs. Parker and her sons. This comradeship is implicit in her refreshing and lively narrative of their holiday abroad.



*Cornelia Stratton Parker, author of "Ports and Happy Places", published by Boni & Liveright*

"Through Many Windows" is actually one of the most interesting autobiographies I have ever read. It is the story of a woman born of poor Jewish parents, who struggled to support herself and acquired an education, and who later became the highest paid woman in the advertising business. She is the wife of W. E. Woodward, the author of "Bunk" and of "George Washington: The Image and the Man". I should recommend Mrs. Woodward's book to every girl who was just starting out to earn her own way in the business world. It is a frank, honest, intelligent account of one woman's contact with the business world, and it is a book that is fruitful of suggestions to the woman or girl who wants to succeed in business life.

# Under Cover

THE PRACTICAL BOOK OF OUTDOOR FLOWERS. *By Richardson Wright.* 11 Illustrations in Color and 165 in Doubletone. (J. B. Lippincott Co.)

This is a magnificently illustrated guide—an inspiration to the growing of better flowers and the making of more beautiful gardens.

To boast of one's children is bad form—but pride in one's garden is quite another matter. Over the colors of its Pinks, the fragrance of its Phlox, the height of its Clematis, the perfection of its Roses, the gardener may wax vainglorious. Its box-edgings and borders, its turf paths, its pool, its very rocks, if these have been turned to good account, are treasures for display and joyous congratulation. THE PRACTICAL BOOK OF OUTDOOR FLOWERS, by Richardson Wright, Editor of House and Garden, is a guarantee of garden triumphs.

A vision of what every garden—your garden—may be, with dependable directions for making it so. It shows how to maintain a perennial border in prime condition, how to get the most out of annuals, how to bed bulbs and tubers and pot them up for winter bloom. It makes a fascinating study of pergolas and trellises and the purpose of vines and flowering trees in garden design. It suggests a wide diversity of gardens with a selection of flowers best suited to the beauty of each type. It is impossible to find a book on flowers more comprehensive or more beautiful. Its illustrations alone are so lovely as to send the enthusiastic flower lover hurrying for rake and hoe.

LANDSCAPE PAINTING. *By Adrian Stokes.* 97 Plates and Diagrams. (J. B. Lippincott Co.)

This is a complete course in landscape painting that trains the senses to perceive as well as the hand to apply the principles underlying the pictorial aspect of nature. It proceeds from the love and appreciation of nature to practical treatment in the reproduction of the beauties of skies and mountains, trees and water. No artist or student can read Mr. Stokes' chapters without feeling with him, as with Daubigny, Harpignies, Corot, the enthusiasm and joy of heart in which the great landscape painters study nature. Coming to practical application, the author explains the uses of the workman's tools and the values and nature of the various colors, and instructs the beginner in clear, simple terms how to apply them. He omits no point, however trivial it may seem, that may be of advantage to the learner and gives particularly careful attention to Drawing and Composition, a foundation too often neglected in painting texts. To the lavish expenditure of knowledge acquired from many years' exercise of his

*(Continued on page 118)*




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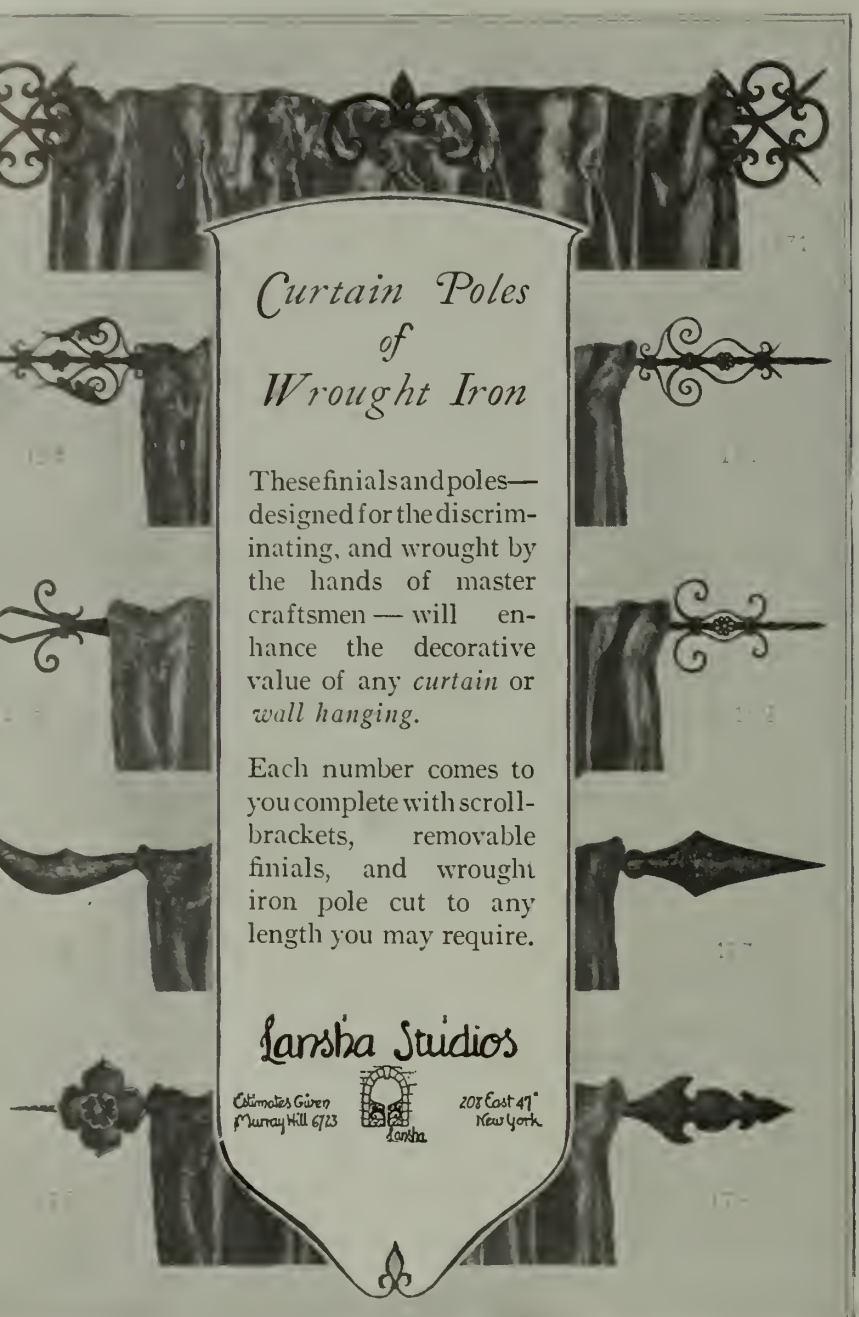
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# Scaling the Peak of the Art Season

*(Continued from page 57)*

Durand-Ruel Galleries respectively. I link these galleries together because their exhibitions celebrated the same French gods, though the Reinhardt organization arranged an aesthetic tour (a loan exhibition of the highest priced art works) which began with El Greco and Rembrandt and led up through Rubens, Hals, Van Dyck, Velasquez, Hobbema, Goya, Fragonard, David, Reynolds, Gainsborough, Raeburn, Turner, Corot, Courbet, Daumier, Manet, Renoir and Monet to Cézanne, Gauguin, Van Gogh, Picasso and Matisse.

Of course, it was slightly mystifying in accompanying this historical tour not to encounter one American artist, say, Thomas Eaking, Aibert Ryder, Winslow Homer, or John Marin. For art certainly has not stopped with either Matisse or Picasso, nor are those artists exclusively representative of present-day painting. Ryder's dark gems and Marin's Promethean color jewelry are born of a world neither Cézanne nor Matisse could ever understand. The work of one American was what was necessary to relate us of this strange, noisy American world to the aesthetic evolution of the last 300 years. Still, it was a privilege to bask in the golden warmth of Rembrandt's genius which glowed with a dazzling splendor in his painting of the infamous "Lucretia."

Some say Lucretia wasn't infamous, didn't poison anyone, and if she did it was only because her bad brother, Caesar, forced her to, and that, anyway, she was a blonde. But "some" are thoroughly disposed of by Rembrandt who creatively holds that she was a sinister incredibly handsome brunette. The manner in which she clasps a poniard marks her off as a lady one wouldn't want as an enemy.

The other Dutchmen, Hals, with a portrait of a ruffed lady, Hobbema, with a landscape, and Van Dyck, with a portrait of a very shrewd Cardinal, seem somewhat pale and complacent after the Rembrandt portrait. But, then, all the Dutchmen of the Seventeenth Century, with the exception of Rembrandt, were satisfied with their world; being alive in Holland was all they wanted. They were, as I have written elsewhere, the greatest painters of *being* the world has ever known. Rembrandt was a painter of *becoming*, of affirmation. He had his doubts about the goodness of existence in Holland and so sought to prove that it was good. Sometimes he succeeded, but not for long. Hals and Hobbema and Van Dyck always succeeded. That is why the aesthetic bourgeoisie never find them "difficult" as they do Rembrandt and El Greco.

The El Greco "Portrait of a Nobleman" is not superlative but it is the portrait of that nobleman. Velasquez is represented by the portrait of a blowsy girl, and Goya by one of those extraordinary ladies (to the manner-born and acquired) of his mad moment in Spain. The lady is excessively blonde, her curled tresses are piled high in what is bluntly a knockout of a headdress, plumed with the most devilish (actual) feathers and bound by the coyest ribbon. She holds her fan, with its little circular painting of a Spanish madonna and child, as though she was born with that fan in hand. And her parrot's expression is no more pert or less composed than her own. It is a portrait so hilarious that even the witty Goya could not have imagined it.

Let us pass over the pretty, pretty ladies of Gainsborough, Raeburn and Romney, with a special smile for Reynolds' "Lady Selina Hastings," and we are almost immediately upon the (Courbet) "Rocks at Ornans" which seem inextricably embedded in the world of art for all time. From Courbet it is but a step to Daumier's blazing "Uprising" and to the gentle pastures of Corot. Then, before we know it the heavy battalions commanded by Renoir, Manet and Cézanne have moved up and we are theirs.

The little guns in those heavy aesthetic battalions, Seurat, Sisley and Marquet, did their sweet thundering concerning the beauties of a world hitherto obscured by the chemical limitations of academic pigment, in the Knoedler Galleries, for the Reinhardt Galleries, eager to get on, were content to indicate their presence on the battlefields of French (salon) art with the "Waterloo Bridge" of Monet, the accidental father of Impressionism.

The Durand-Ruel Galleries threw, as we say in America, a retrospective exhibition of Monet's paintings which illustrated his stationary development.

In all these gatherings one Henri Matisse played a leading role. But it was at the Valentine Dudensing Galleries that he gave a private (attended publicly by everyone in town) recital of his accomplishments in paint since he took up a brush and dropped the career of law. He still is an *avocat*, however, perhaps the greatest *avocat* of color contemporary art knows, from the early still-life which he composed with one eye on Chardin to the later "Odalisques" and that juicy "Interior, Nice". The fruits of his magical insight into the possibilities of color—in fine, what one can get away with in color and design if one is Matisse—almost become a test case of not believing what you see. No painter today is so *sensible* to color and design and line. When you look at his pink rugs and fresh flowers and the mellow fruit with which he enhances the linear character of his strange women, garishly dressed and almost too quietly nude, you realize too that he is the man who can make

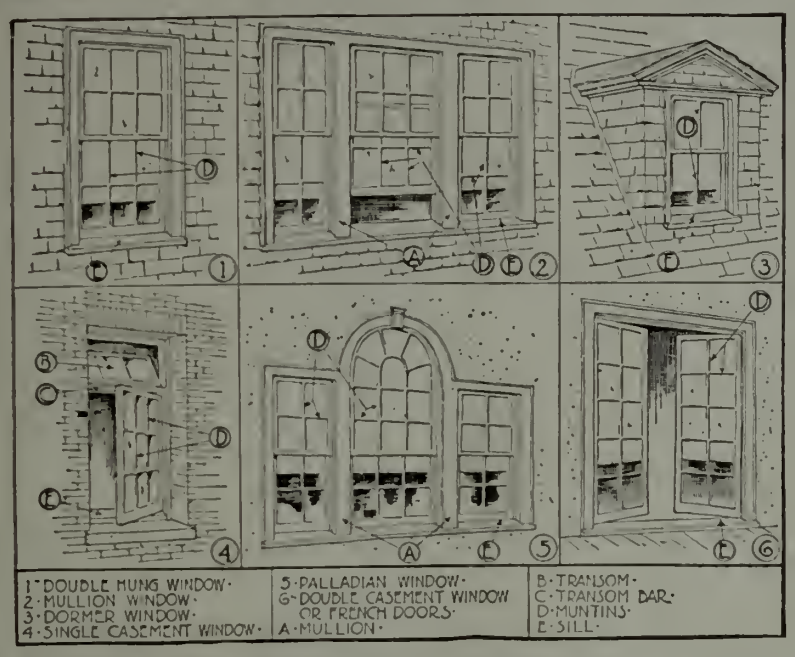
*(Continued on page 93)*

# Copper and Brass in House Construction

*(Continued from page 82)*

weight and this also adds a factor of economy because it permits light instead of heavy roof framing.

While a variety of roof styles exist, there are only five principal types. These are: 1. The Mansard Type; 2. The Gable; 3. The Gambrel; 4. The Hip; 5. The Flat.




***For lasting service and good looks, solid brass, bronze or copper should be used for the hardware in the house, particularly on windows. The illustration shows the various points in and about windows of various types where just such noncorrodible metals are of vital importance***

All other kinds are variations in some form or other of these distinct groups. In dwellings of fifty years ago, the Mansard was much used, but today the gable, gambrel and hip types and combinations are more popular. The flat roof, as its name implies, is a roof in which the element of design enters hardly at all. It is found on portions of roofs or on porches with a slight two-way or one-way pitch to carry off the water.

Sheet copper is laid in one of three methods. The batten or ribbed method has, as its salient feature, evenly spaced battens or ribs running with the slope of the roof, the copper sheets being worked over the battens. Although not the least expensive type, it has commanding dignity and character and by its very construction insures great permanence.

The standing seam is the second method employed. Here the construction of the seams provides for shifting of the metal from expansion or contraction. It has advantages over the batten type in that it is less expensive and is more adaptable for smaller houses. With flat or sloping roofs, it creates the artistic finish characteristic of the batten plan.

The flat seam method of laying a copper roof requires a soldered joint. It is used generally on flat areas such as porch roofs, wide dormers or over entrance canopies.

The endurance of copper is counted by decades rather than years. Relatively speaking, it may be called an everlasting metal. Whether or not the roof itself is of copper, economy is assured by seeing to it that all metal parts exposed to the weather are copper. This includes the flashings, placed wherever the roof forms a "valley" as is found against chimneys, gables or dormers. Metal is required to cover such joints and copper is advised because it does not rust nor does it need to be painted. Rust eaten flashings are often a source of leaks.

All gutters and downspouts will be lasting in service if they are copper. The value of the home is enhanced by copper gutters and downspouts because there is no depreciation and no replacement costs are involved. Architects recommend the use of copper because of its adaptability to good design and because of its serviceability.

To give the full service that is expected of a water supply system it should be rust-proof. If the home builder takes the precaution to discuss this phase with the plumbing contractor, he will be advised undoubtedly that brass pipe in the water supply eliminates the troubles and added expense that are caused by rust. Brass does not rust. It costs no more to install brass piping than any other materials so far as the labor is concerned, and there is only the slightly higher cost of the brass pipe itself to be considered. In the hot water supply, a copper boiler combined with brass pipe insures rust-free water.

Increasing use of electrical appliances has added another problem for the home builder to consider. This is in the wiring of the house. Electrical washing machines, refrigerators, vacuum cleaners, irons and heaters, offered to make housekeeping more attractive, impose a heavier load on the wires than was carried when houses were wired primarily for electric lighting purposes. The wiring, therefore, should be heavy enough for a "peak" load to permit of the unrestricted use of these labor-saving devices.

*Photographs by Courtesy of the Copper & Brass Research Association.*




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# Broadway to Date

*(Continued from page 63)*

blows off and I stamp and whistle as we used to do in the old peanut gallery in the Walnut Theatre in Philadelphia.

As for instance:

"IN ABRAHAM'S BOSOM"

At the Provincetown—that snug little playhouse of so many good plays and lost causes, presided over by the indomitable Elinor Fitzgerald—I saw a play that registered profoundly. It is called "In Abraham's Bosom," by Paul Green, the first of his plays to be produced professionally. I do not know Mr. Green's work except by hearsay, but if "In Abraham's Bosom" is any criterion of the North Carolinian's power then we are in the presence of another American playwright who, alone with Eugene O'Neill and Robinson Jeffers, has the rare gift of Tragic Beauty.

Mr. Green has taken a negro whose father is a white man and given us his tragic biography in seven scenes stretching over a period of more than twenty years. Abraham McCranie among all the negroes in the turpentine woods has a light in his brain. He is an idealist. He wants to study. He wants to pull his race out of the depths of their ignorance and laziness. His ambition to read books and teach a negro school is ridiculed by negroes and whites. His own race tells him "to keep your place, nigger!" But through poverty, starvation and ridicule he rises to a high hat and grammatical speeches until he is finally driven in sheer madness, after being attacked at a meeting, to the murder of his white half-brother, Lonnie McCranie. Abraham is, of course, shot to death in his shack howling for "freedom" and "light."

This synopsis gives no idea of the pathos, the irony, the sublime futility of the spiritual struggle of Abraham as revealed in the art of Mr. Green and the fine acting of Julius Bledsoe (with the exception of Abraham's father and half-brother all the actors in the play are negroes). Here is the picture of a soul trying vainly to overcome fatality, to break the chains of caste environment and ignorance, as great as any in all dramatic literature. Abraham turns in the cage of his black flesh like a devil-god. He blasphemes, he prays, he beats his son, who was to be the "redeemer" and who turns out to be just another "bad nigger"; he starves his wife, he smashes white men—in the name of the Ideal, which is socketed in his soul like a sun, and which finally consumes him.

Mr. Green has no thesis. He expounds nothing. He sees, he records, he tells a story of pity and irony. He is a great artist. The acting is perfect in all rôles. These negroes are artists. Julius Bledsoe, Frank Wilson, Thomas Mosley, James Dunmore, Rose M. Clendon (the wife of Abraham), Abbie Mitchell (Abraham's whimsical aunt, superbly done by Miss Mitchell), R. T. Huey—but the list is long of this unique company. They are all simply perfect. L. Rufus Hill did a masterly bit as Colonel McCranie, the white father and the boss of Abraham. He lashed Abraham and dressed his wound in the first act. He seemed rather proud of his mixed progeny, but it was the Colonel's fatal white blood in Abraham's bosom—and brain—that destroyed him.

Jasper Deeter directed the play and the settings were by Cleon Throckmorton. If you are looking for a great dramatic epic, here it is—at the Provincetown.

"THE BROTHERS KARAMAZOV"

Feodor Dostoievsky has been play-proof up to date. "The Idiot," "Crime and Punishment" and "The Brothers Karamazov" have been presented by various companies and various stars. The general result has been neither a play nor Dostoievsky, the most daring, chaotic, profoundest and sometimes the most unintelligible genius who ever sold his shirt in a poker game (which Feodor did).

But it remained for Jacques Copeau, Jean Croué and the Theatre Guild to show us Dostoievsky in all his stark power and terror in a production of "The Brothers Karamazov" which is one of the most powerful stage productions I have ever witnessed, and which is, to me, the greatest of all Guild productions.

In five acts we get completely the gist of this stupendous story, the most notorious and savage family row in all literary history. Neurotics, mystics and sensualists, the Karamazov family is the soul of Russia, a mixture of Hamlet, Nero and Saint Augustine, woven in that complicated mass pattern which requires fortitude to plough through in the book.

The direction of M. Copeau is masterly. The curtain has barely risen on the courtyard in the monastery when the drama in all its savage fury begins. From thence onward to the scene of the murder of drunken old Feodor by his half-idiot son begotten in a pig-sty the drama never falters in psychology or cumulative power. It is a clinic of human suffering presided over by the cold gods. I had the sense of looking down on the earth at a titanic struggle.

The Guild marshalled all its forces and put almost all its living dramatic material into this production. Alfred Lunt played Dmitri, the eldest of three Karamazov sons, with fury and great surface emphasis. Although there are certain depths of conflict that he did not register—and which probably no actor can register—and although he could have given more to subtlety and less to rant, it is by far the best thing Mr. Lunt

*(Continued on page 95)*



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# Trimming all Kinds of Windows

(Continued from page 65)

this season, although flowered stripes are found in some of the newest patterns.

Changeable taffetas, that show three colorings, such as soft green, orchid and yellow or blue, rose and gold, are also among the lovelier silk fabrics that lend themselves so appropriately for window draperies, bedspreads and dressing tables. Plain satin, too, is still much used for hangings and cushions, and as the coverings of an occasional chair or sofa. It must be a durable quality.



*Damask especially designed for an early American interior, 50" wide, in jade, Colonial yellow, taupe and blue, cedar, and crimson and old blue. Courtesy of Cheney Bros.*

In chintz, the semi-glazed surface has been found more desirable than the stiffer glaze. This lends itself to graceful folds and comes in a wealth of beautiful patterns and colorings, such as the Directoire design, illustrated. Among other recent importations, English and French cretonnes with large flower motifs are unusually lovely. With these a plain colored taffeta, accenting a special note of color and applied as a border or general trimming of curtains and valance greatly enhances the effect.

For the living-room and dining-room, hand-blocked linens offer a wide choice of patterns, some modernistic in their rendering, in rich greens and copper; some showing a lavish arrangement of flowers and bouquet patterns, others with urns of flowers and festoons against orchid, apricot and natural grounds. Toile de Jouy, as seen in this particular line of importations, includes a characteristic pictorial design in deep rose-red, mulberry or green, as preferred. Printed linens also comprise an extensive stock in graceful flower and conventionalized patterns.



*Semi-glazed chintz 50" wide, with Directoire design in apricot and maize, orchid and oyster, blue and sand, orchid and nile, or apricot and dark green. Courtesy of Stroheim & Romann*

Especially suitable for a man's room are the Indian crewel embroidered linens and drill-cloth, such as that illustrated. This material is also most suitable for a living-room, of Jacobean influence, as a dignified and thoroughly consistent drapery fabric. Curtains thus used may either hang from beneath a formal, shaped valance or from a wrought iron pole, as preferred.

In silk draperies for a formal room, damask, perhaps, offers the most sympathetic sheen and depth of color, that best harmonizes with

(Cont. on p. 102)

# Scaling the Peak of the Art Season

(Continued from page 88)

interior decoration an exciting art.

Georgia O'Keefe is the woman who can make interior decoration an exciting art. She, too, is a magician with color, a color as unlike Matisse's as woman is unlike man. In her latest paintings, exhibited at the Intimate Gallery (Anderson Galleries), she again demonstrates that she is our only woman painter whose art is a natural flower of life. For an elementary freshness animates her painting. She lives openly in that feminine world furtively hidden behind defensive veils of bloodless paint by the Marie Laurencins of the arts. Woman, and her relation to the earth, its flowers, trees and lakes, is what O'Keefe paints, and the world man has builded through woman, with its skyscrapers (the Hotel Shelton) cleaving the sun and moon.

By listening and creatively recording—as Charles Demuth points out in a brief rhapsodic note to the catalogue of O'Keefe's paintings—"the last mad throb of red just as it turns green, the ultimate shriek of orange calling upon all the blues of heaven for relief and support", O'Keefe invincibly proves that the art of the Laurencins is not female but feline. The Laurencin art is shown by O'Keefe, with her direct, almost primitively pure color, to be adjectival—an adjectival art of that silken felinity which is one of the mesmeric moods that emanates, like some intoxicating poison, from the clawed caresses painted in mimed movement by Angna Enters, the great mime and dancer of feminine moods, humors and distempers, in tracing the purring black, catlike outlines of her famous dance, "feline."

Compare this Laurencin art and its negative, decorative, bloodless patterns with the world painted by Georgia O'Keefe. The Texan woman's paintings ripple with the singing colors and the symphonic surge of the earth's dynamic music. She paints the living quality of flowers and branches and leaves as no other American does, and her color is like no one else's. This color ranges from the cold fresh green of blue seas to orange and red and purple and white—she converts white into a color—flowers and blackish gray tree trunks and glittering golden and night-blue skyscrapers (the Shelton again from overpoweringly beautiful angles) drawn inexorably upward by brassy suns and white, hard, hypnotic moons. Woman always emerges a being closer to the earth than man in O'Keefe's paintings, an elementary being to whom pain and pleasure are but contrapuntal in the scale of human music we call ecstacy.

One of the fine exhibitions of the month was of the paintings of Gustave Verbeek at the Ferargil Galleries. Among the brighter boys who use Cézanne, Picasso and Derain as springing boards to private Parnassuses, Mr. Verbeek may seem a little old-fashioned because his painting is "beautiful" and all on the surface. What Mr. Verbeek does is to weave, with an exceedingly fluent and persuasive brush, the surface beauties of a romantically seen world into rich tapestries of color. In these tapestries you can discover, as through gauze, nude girls joined in their dance by an exhilarating rain; and equally nude girls in the arms of Galahadish young men. Or there are landscapes in which red and blue and yellow hats of picnicking ladies are woven together by Mr. Verbeek's subtle brush with shadowy trees, dark green foliage, guitarists furtively plucking music, and a young Watteauesque pair, the girl in lavender, dancing.

An almost mellow bloom illuminated Alfred Maurer's most recent paintings (at the Weyhe Galleries) of flowers and green bits of fragrant forests. Even his stylistically long-nosed ladies, with their big averted eyes, seem to have buttered their acidulous frustrations with "enigmatic" smiles. It must be that Mr. Maurer has sweetened their bitterness with a little of the great warmth which was lavished on him by appreciative art critics some three years ago when Mr. Weyhe rescued him from a heretofore critical oblivion. One of Mr. Maurer's girls is almost business-like (about life) as she sits with another girl at a wooden table.

The trumpets blown by his fellow-artists for the painting of Merton Clivette (a discovery of the New Galleries) were justified, if what you like in painting is raw color hurled on to the canvas with brawn and power. What this artist, who is over seventy, and was for many years a stage "magician," possesses is a tremendous vitality. In such a work as "Outriding the Blizzard" or in the paintings of busy goldfish and exultant seas this vitality is communicated quite lustily. In other words, it is his vitality rather than his painting which is distinctive, for Mr. Clivette's work is all in one key. That is, though his colors sing, their song is always the same blast of colorful sound.

The works of contemporary painters were exhibited at the Art Patrons of America Galleries, directed by Mrs. Marie Sterner. Jacques Mauny was the outstanding personality of this show with his tight, sensitive, if too patterned, paintings of "New York", a self-portrait and a landscape. There were also several new painters, of whom were one Simkowitch, a Russian, and Figari, an Uruguayan. Water colors by Alexandra Victoria Ruemann were shown.


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# Exhibition of Women Decorators' Work

*(Continued from page 69)*

worked sympathetically with them throughout these years tell quite frankly of the sturdy pioneer work that was accomplished by these women. They quite as frankly recognize the Club as the symbol of all that this long struggle has stood for and does stand for today in safeguarding the public who desire truly beautiful homes whether they are simple or luxurious.

Mrs. Ackerman, wife of Frederic Lee Ackerman, the well known architect, has been the prime mover in this early organization work and to her more than to any other one person belongs the credit for the large vision, the profound faith and the wisdom that have kept the ideals of the profession clear through these early years of struggle—struggle with the commercial world, struggle with the world of would-be clients who were just beginning to sense what the specialized free lance decorator unembarrassed by specific commercial connection might accomplish for them in their homes. It has always been an ever present thought with this leader—that it is the work which tells the story. And Mrs. Ackerman's own work is an outstanding example of what this Club stands for. Its simple dignity is the result of a keenly discriminating sense for essentials and a fine regard for architectural unity. It has the largeness of simplicity—the quietness of well ordered design—results that never come by chance. They are only the finish of a thoroughgoing professionalism in its highest expression. And it is these qualities that Mrs. Ackerman's work has consistently shown.

As one studies the work of these decorators who have thus achieved the rank of artists, it is apparent that each one has certain stylistic trends. One works with a rugged style; another with a particularly fine air of delicacy. Mrs. Ackerman's work for instance is always recognizable for its architectural dignity and fineness of form; Mrs. Torrance's work has a lightness and exquisiteness that is hard to express verbally; the work of McBurney & Underwood has vigor and dash combined with a richness of color that gives handsome depth and dignity. The Arden Studios with their great range of work resulting from the coordination of many talented people run the whole gamut and as a group stand for some of the most forward work that is being done in liberal use of American decorative talent as well as that in the more conservative homes, in which the blending of the new and the old is done so sanely as to be typical of our American thought of today. The famous mural of the American Automobile Club is but a symbol of what is being accomplished in decorative work under their able direction. Then we have the work of the present President of the Club, Mrs. Wickware—outstanding in its charm, lightness, delicacy and sheer loveliness. These are but a few examples of the dominant characteristics running through the work of each one.

The Exhibition will contain photographs from practically all of the best known women decorators as well as many of high professional standing who are not perhaps so widely known through publication of their work. Many of these very best women are members of the Club, for the standardization of their work in safeguarding both their own and the interest of the public is an important item to them. Like the Bar Association or any such organization, it is a necessity in days of unfounded claims. No one may become a member lightly. It means several years of training and after that several years of experience in the trade before becoming eligible for Junior membership. The standards are strict. Many a tale could be told of cases where the professional worker has lost a commission rather than compromise upon a trade basis. The professional worker protects his or her client at her own risk—it is one of the ways in which any profession differs from a trade. Always the client's need comes first. It is not a "job." It is not "selling." It is in its proper and best sense a service such as the lawyer or the architect gives. That is the standard for which this spirited organization stands. And incidentally, it has contributed greatly to the change which has come in interior decoration in this respect during these last twenty years. It is, therefore, particularly fitting at this period when public interest in the whole subject is so thoroughly aroused, that the Club should care to come forth with this new contribution to the clearing of the ground in large and constructive fashion.

The photographs will be shown as individual groupings in order to make it easier to study the work of the individual artists. And accompanying them will be attractive groupings of especially fine objets d'art, with which these artists like to work when it is possible. It should never be forgotten that the real professional decorator is contributing skill and talent to every sort of home just as does her brother, the architect. And it is the skill which makes the small home lovely as well as the luxurious mansion. Things alone can never do it. It is the design that counts, the artistry, and these members of the Club are first, foremost, and above all else, artists.

# Broadway to Date

*(Continued from page 90)*

has done. I was happy to note that he triumphed over his tendency to slurring enunciation and that his voice cracked like a whip all over the house.

Edward G. Robinson did powerful work as Smerdiakov, the half wit. He was a Nemesis of terror and horror. Dudley Digges as Feodor, the father of this queer group, blasphemed and drank his way to a violent death as only Mr. Digges can. Clare Eames was a perfect Katerina, whose cowardly pride was greater than her love. Lynn Fontanne played Grouchenka well but not wisely. Beautiful but not convincing. Miss Fontanne is unrivalled in her own parts. A Russian courtesan is not one of them. George Gaul was Ivan, the cold atheist son to whom "all things are permitted," a nihilist whose conscience dominates after the murder and suicide for which his teachings are responsible. He was the most finished portrait of the lot. Morris Carnovsky as Aliocha, the mystic, Christ-like Karamazov, was good, as were the others cast in smaller parts. This play is a rare event.

MRS FISKE IN "GHOSTS."

Mrs. Fiske came back to us with a revival of "Ghosts." By Ibsen (if you've forgotten who wrote it). Indeed, the play had a double meaning for me. Mrs. Fiske, ghosts!—but she is far from being one herself. The ghosts were Becky Sharp, Tess, George Arliss as the Marquis of Steyne and Frederic de Belleville. It was a long time ago. Then, fading back, there were the Kendals, Modjeska, Weber and Fields, Janaushek, Salvini, Irving, Mansfield, Kate Claxton, Clara Morris, Booth and Barrett, Ada Rehan. Then came the London uproar over "Ghosts." They emptied their pots and pans on it. A man *couldn't* stand up, Mr. Ford Maddox Ford, and say he liked "Ghosts." Shaw and Walkley did, and William Winter promptly read them out of the human race.

But that's all ghostly now, too. "Ghosts" is a classic and the defamers of Ibsen are forgotten except as defamers. This tragedy of heredity still holds me after seeing it many times. And what a title for the whole drama of Man—"Ghosts"! We may transform it from the mere goblin at the gate to a "theory of heredity" or to a law of transmigration and reincarnation—nevertheless, it is still a ghost, an intangible, deceptive, ever-present force. It is the law, in Ibsen as in Nietzsche, of eternal recurrence. Whatever is, is transmitted.

The whole atmosphere of Ibsen's drama is triumph of death over life. Mrs. Alving was always a coward. She is a coward at the very last when she cannot give her paretic son the poison. Here in this play are death, cowardice, disease, lies,

*(Continued on page 98)*




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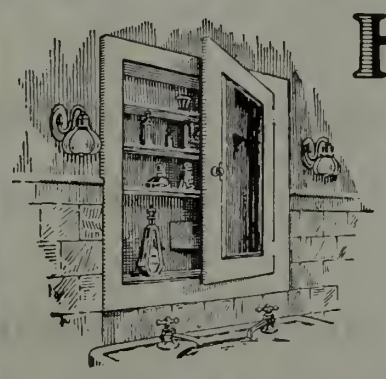
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# Your Business Problems as a Homebuilder

*(Continued from page 72)*



*Constructing the eaves before roof is laid*

intelligent developments in the use of shingles, so we are not surprised to find on the market a popular type of wood shingles which, before shipment from the factory, are dipped in creosote stain, so that the finished product may be placed on the roof without additional painting or treatment of any kind.

Another interesting form of using wood shingles is to obtain the thatched effects, as illustrated, which are particularly popular for many types of English cottages. Wood shingles can be handled in varying sizes and colors and with thick butts or double layers to provide any reasonable degree of texture. The treated wood shingles are also said to have some measure of fire retardance, perhaps sufficient to meet average requirements, although this is a point which the homebuilder should seriously consider.

tured in a number of standard sizes which may be mixed on the roof or not as the architect sees fit, and the various courses of shingles are laid with as much exposure to the weather as may be called for by the design.

With these general thoughts in mind, we can now discuss the individual types of shingles which the homebuilder may wish to consider. We are all familiar with ordinary wood shingles which may be of pine, cedar, redwood, cypress or other woods which have the qualities of easy and straight splitting. In past years many roofs were built with the simple expedient of applying such shingles without paint, stain or preservative of any kind. It is known, of course, that there is a great variation in the qualities of woods as resistant against rot and communicated fire. Today, the



*Laying asbestos cement shingles over roofing paper and wood sheathing*



*This cut and the one below show two views of clay mission tile in antique effect, with colors graded from dark red to almost black. Courtesy Ludowici-Celadon Co.*

The composition types of roofing are principally made up of the so-called asphalt shingles. These shingles are manufactured of alternate layers of rag or felt material, impregnated with pitch or asphalt and having a surface of closely adhering sand, crushed

*(Continued on page 104)*

plain wood shingle roof is almost invariably stained or painted, and for this purpose there are a number of special preservative stains and protective paints which should be used to prevent rapid deterioration. In this age of progress, it is natural to expect that there would have been





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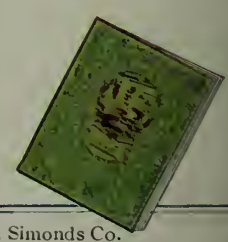


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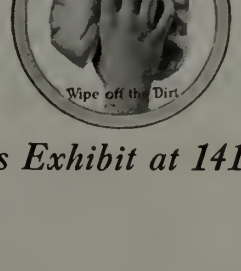
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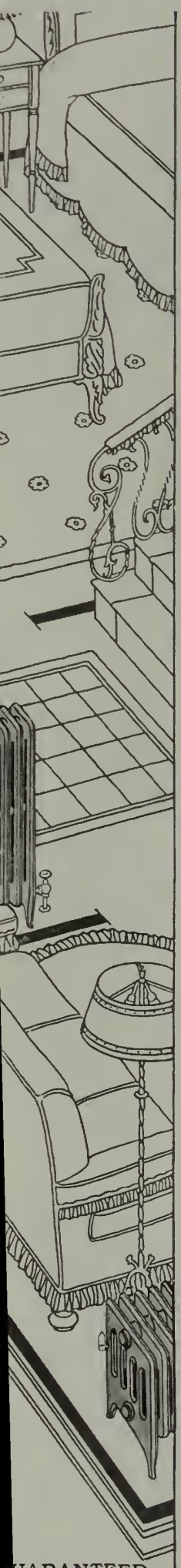
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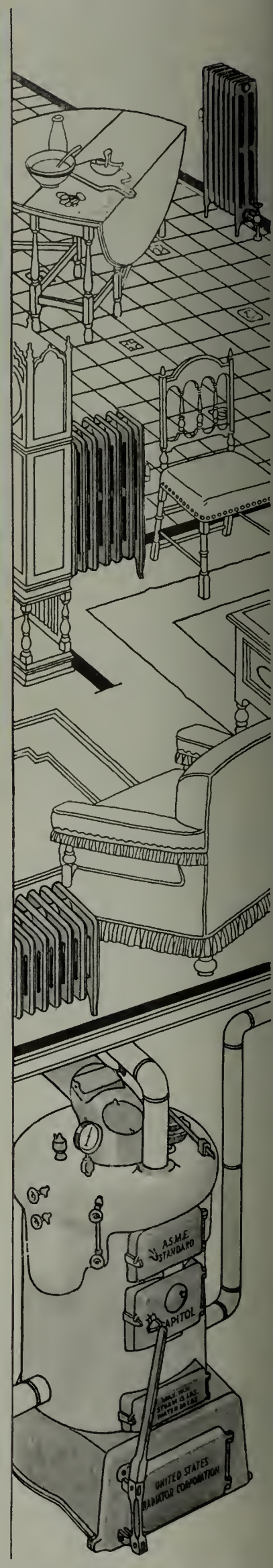
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Earn money at home, this fascinating new way, in spare time—through membership in Fireside Industries, the national organization of artistic home workers!



THIS is the most delightful work you could imagine; you will enjoy every minute you devote to it. Many people do it solely for the artistic pleasure they get in creating beautiful things. But it also *pays surprisingly well*, for there is an enormous demand for gift-wares. Many of our members make $20 to $50 a week, and have built up profitable businesses from small beginnings.

Think of decorating a French powder box, for example, requiring only an hour's work, and realizing a profit of $2.00. What other work could be so interesting, and pay so well?

## No Special Ability Needed

The cooperative association of home-workers known as Fireside Industries now has openings for a limited number of new members. This is your opportunity. Find out how you can secure a membership. The work is easily learned, and a perfect joy to do.

You have only to follow the simple directions given by Gabriel Andre Petit, the Art Director, and you can easily learn the latest methods of decorating wooden toys, parchment lamp-shades, novelty painted furniture, book-ends, greeting cards, batik and other lovely objects of art.

Through Mr. Petit's perfected system, the work becomes extremely simple, and you are furnished a complete outfit of materials, worth $10.00, without extra cost. You can start making money almost at once.

## Money Back Guarantee

What thousands of others are doing in Fireside Industries, you also can do. So sure are we of your success in this fascinating work that we guarantee to refund your money in full if, after completing your instruction, you are not entirely pleased. You take no risk whatever.

## Beautiful Book FREE

The beautiful Book of Fireside Industries, illustrated in color, explains all about this new way to earn money at home. It will be sent you, absolutely FREE and without obligation. Just mail the coupon, or write, enclosing 2c stamp to help pay postage. But do this at once, while openings for new members are available.

**FIRESIDE INDUSTRIES**
Dept. 11-C
Adrian, Mich.

**Fireside Industries, Dept. 11-C, Adrian, Michigan**

Please send me, FREE, the book on Fireside Industries which explains how I may earn money at home by decorating giftwares; also particulars of your money-back guarantee and special cooperative privileges. I enclose 2c stamp.

Name.....

Address.....

City.....State.....

(Write in pencil—Ink will blot)



# Are You Going to Build?



## We Can Help You Solve Some of the Problems That Confront You in Selecting the Most Modern and Efficient Materials and Equipment for Your Home and Garden

BUILDING a home is an undertaking that should be approached with considerable care, so that when a decision is reached to use one material in place of another or deciding on a method of heating, flooring or roofing, etc., you do so with a complete familiarity with the wide variety of materials suitable for the same purpose.

There is no reason why anyone about to build a home should lack familiarity with the advantages and purposes of the various building materials and the most modern and efficient articles for home equipment. There is hardly a single operation in connection with any phase of home building or its equipment upon which you need to lack complete detailed information.

In the course of our every day work, there come to the attention of our Home Building Department many booklets of intensely valuable and practical information pertaining to Home Building.

The booklets we have in mind are published by various manufacturers and represent the sum total of many years of experience and scientific research into the subjects they cover. They are non-technical in nature and designed to serve the practical needs of those about to build. We will be very glad to supply you with these booklets free of charge. All that is necessary is that you simply check the coupon alongside of the subject you're interested in. This coupon only lists the major subjects but no matter on what phase of building or equipment you'd like to have our help, all you need do is to indicate it and we will cooperate to the fullest extent.

ARTS & DECORATION, 45 West 45th Street, New York

Gentlemen:

I have checked the subjects I am interested in and will greatly appreciate receiving the appropriate booklets free.

| | | |
|---|---|---|
| ..... Cement | ..... Incinerators | ..... Doors and Entrances |
| ..... Brick | ..... Metal Lath | ..... Limestone |
| ..... Casement Windows | ..... Insulation | ..... Electric Refrigeration |
| ..... Water Heaters | ..... Heating Systems | ..... Refrigerators (Non-electric) |
| ..... Hardware | ..... Weatherstrips and Screens | ..... Wall Boards |
| ..... Bathroom Equipment | ..... Radiator Furniture | ..... Wall Coverings |
| | | ..... Kitchen Equipment |

FLOORING:
..... Wood ..... Rubber ..... Tile ..... Cork

ROOFING:
..... Asbestos Shingles ..... Wood Shingles ..... Slate ..... Composition
..... Tile ..... Paints, Stains and Varnishes

GARDENS: ..... Bulbs ..... Plants ..... Seeds
..... GREENHOUSES

*Name* .....

*Street Address* .....

*City and State* .....


# Broadway to Date

*(Continued from page 95)*

smugness and lip-living. It is life, for the rarest thing in this world is the great destructive being. Ibsen was a destroyer—hence they emptied their pots and pans on him.

Mrs. Fiske gives us a somewhat modern Mrs. Alving. In the translation by Harrison Grey Fiske of the William Archer version it is almost up-to-date in its colloquialisms. Mrs. Fiske herself always has carried her audience by a subtle psychic quality which emanates from her voice, gesture and spasmodic nervous movements. She impresses one powerfully and holds the stage even when she is quiescent. She is a great personality. She achieves her effects sketchily, but she achieves them. She still remains a baffling, unique woman who cannot be catalogued or badged. Her support is poor.

"CHICAGO"

Vanity of vanities—all is publicity. Fame has disappeared from the earth. The first page, the rotogravure section and the publicity director have taken its place.

Before these mighty engines of vulgarization and degradation began their work, you had to be "somebody" to "get across." Now, you pay. Fame was once earned; now it can be bought—at least, notoriety can be. Reputations are pumped up and inflated to Gargantuan proportions in a month. Mediocrity is made to look like genius. Criminals—including non-Wasserman-tested dictators and "saviors of society"—are touted as neurotic supermen by flashlight, movie and tabloid. Boys and girls commit murder in order to loll in jail to read about themselves.

Everything is suspect. The Statue of Liberty should come down and in its place we should erect a colossal statue of the Great God Alibi Passing the Buck. It isn't what you are today; it's what you can throw! We are bunked from morning until night. It is to laugh! Who cares?

"Well, who cares, Mr. Bones?" I can hear Maurine Watkins asking as she handed us "Chicago," a drastic satire on murder à l'Americaine, on publicity, fake and sensationalism à l'Americaine. I have read that Miss Watkins was a Chicago reporter and had saved up all she knew and heard and saw for this play, which if it lacks depth does so because there is no depth in anything that takes place in this country. "Play ball! Play the game!" that's the cry. A murder means money all around—publicity for lawyers, dressmakers, District Attorneys and camera men. "Play ball! for you know not whence you come nor why. Play ball! Kill your man today and tomorrow (Will Hays permitting) you'll be in the movies."

# Wood Panelled Rooms



View of a fine oak paneled room with antique stone trim and arches, recently installed by The Valiant Company in an important residence at Washington, D. C.

Other paneled rooms in carved oak and pine, authentically old and purchased direct by Valiant from fine old houses in England, are offered for installation in important American homes.

## VALIANT
### *Decorations-Furniture*

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Philadelphia

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How many times do you ask this question in a year? And who do you ask?


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COBB


DAVIS


KERR


RASCOE

Why don't you ask Rex Beach, rvin Cobb, Bob Davis, Sophie err, Professor Burton and urton Rascoe? Their unbiased mposite recommendation will rtainly be worth a try!

y joining the First Edition Soci-y, Inc. (which you can do at resent as a Preferred Member, ithout dues of any kind) you ill be among the very first each onth to read and discuss the utstanding novel which will on everybody's tongue. The ovel chosen by the Jury as the utstanding work of fiction each onth, will be sent to you for 12 nsecutive months. The bill at e Publisher's regular retail price us a few cents postage will be closed. No book will be sent to u that lists for more than $3.00.

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# The Fascinating Story of Ceramics

*(Continued from page 76)*

and disaster overtook the great king, "the king of kings", but the decorations of his magnificent palace endure. Within a century after the height of luxury was reached at Susa, the great empire went down into the dust beneath the chariot wheels of Alexander. In the story of the ceramic arts, a long silence follows. The narrative is not picked up again until early in the eighth century when the Saracens swept over Persia. Whether or not the walls of the palace at Susa, with their marvellous decorations, still stood we shall never know. Presumably they did, for although the Saracens destroyed the city, they seem to have made a contact somewhere with ancient Persian ceramic art and it made an indelible impression. They revived the art and fostered it. Later, in the 15th century, ceramics were important in India and China. Persia is the link between east and west, however, between the art of ancient Babylon and that of today. For in the fifteenth and sixteenth century, the caravans from India and China picked their slow way across the routes of Persia; they stopped to rest under walls of Persian cities; little by little the ceramic art of Persia was spread to east and west. In both Persia and India the revived art was encouraged by the Saracens. They considered their wonderfully colored ceramic materials in their true light, not as constructive materials, but as a beautiful covering for rude brick, stone and even frame walls that they built hastily wherever the victories of the Crescent led them.

And so it is to the Saracens who had their rise in Arabia, spread through Syria and eastward into Mesopotamia, through Persia and into India and westward, after their victories in Syria and Persia, to Egypt and into Spain that we are indebted for the spread of the ceramic arts. From Spain they were introduced into Italy, France and Holland, by whom they were passed on to England. And from England and Holland the art of making beautiful tiles was finally handed on to our own United States.

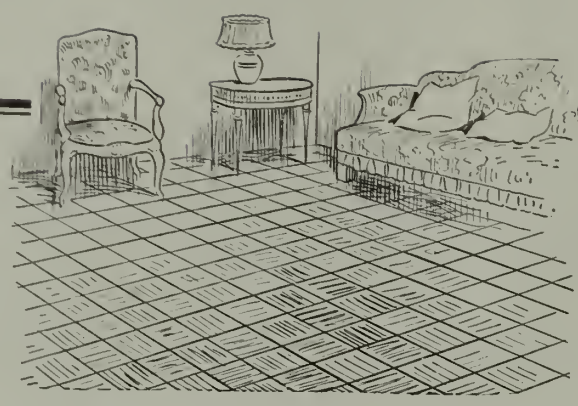



*One of the lustre sectile Stations of the Cross of the Byzantine period for a modern church. Courtesy of Hellman, Brussels, Belgium*

A splendid example of the modern use of tiles was given by "Casa Bonita de Azulejos" (the Pretty House of Tiles) erected at the Philadelphia Sesqui-Centennial Exposition. The house reflected the graceful lines of the Moorish architecture of old Spain and North Africa. Entering through pointed Moorish arches with blue and gold decorations one found oneself in a room of soft gray tiles, the decorations done in blue and pink, with an unusually lovely design around the fireplace. The lacelike perforated ceramic grilles in the wall concealed radiators, a perfect solution of the problem of how to heat a room without their ugly presence. The living room, in the center of the house, was done in blue and buff tiles set in a soft cream plaster. Beyond the living room a colorful Spanish dining room re-echoed the decorative motifs of the historic Casa del Greco at Toledo. Two in-

*(Continued on page 108)*


Spring—and Nature
makes her entrée
irrisisistible in Beauty;
so, too, should The Home
acquire new Charm.
Beaux Arts Shade Co.
303 Fifth Ave.
New York
DECORATORS
AND
EXCLUSIVE SHOPS



# Start With The Floor—

THAT'S the first step in all high-grade interior decoration. Since fine parquetry and other expensive wood floors *are furniture*, they deserve all the care and skill employed in re-finishing any other piece of fine furniture.

A parquetry or wooden floor of any type can be treated in a way to make of it a new floor and can be finished either in natural colors or stains to harmonize with your decorations.

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There is no uncertainty or guess-work about Swanson Service of surfacing, resurfacing and finishing. The work is done quickly, evenly, inexpensively without injury to baseboards or walls. Swanson Dustless Machines insure the finest precision workmanship at less cost than crude hand labor. By the use of the Swanson Machine, we accomplish more and better work in a day than a handscraper could do in a week. This wonder-worker is used on any type of wooden floor from the smallest residence to the largest Public Hall.

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SWANSON RESURFACING Machines will make them gleam with newness, not by merely shining the old surface but giving an entirely NEW surface by the clean economical SWANSON method. Our booklet offers a number of beautiful and harmonious effects in keeping with the decorative scheme of the home; a copy of same will be sent you on request.

SWANSON FLOOR SERVICE has been used in many of New York's finest Homes, Apartments, Clubs, Hotels & Stores.

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*New Floors Laid in Private Residences*

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Please mail your booklet "Beauty in the home begins with your Floors".

Name.....

Address.....


# Trimming all Kinds of Windows

*(Continued from page 92)*



*Crewel embroidered Indian drill-cloth with the "Tree of Life" motif of exotic flowers in relief against a natural toned ground is effectively adapted here to window curtains. Courtesy of F. Schumacher & Co.*

wood-paneled or rough plaster walls. These may be recessed at the window top or they, too, may hang from a wrought iron pole, without a valance. Even in the treatment of a house of the early American type, while the simpler fabrics, such as small patterned glazed chintz and old fashioned prints serve appropriately for bedroom draperies, the living room, especially where the room is of important size, may be consistently hung in damask. This should be, needless to say, of a period design, as the one illustrated, which is especially effective in Colonial yellow.

For children's rooms, the cretonnes having juvenile patterns or the dainty, flowered Indian Head curtainings, or those of calico, are particularly appealing. For bathrooms, the new flowered rubberized chintz is both practical and effective. This is also to be recommended for kitchen windows.

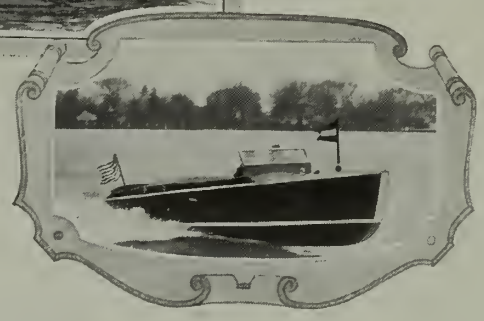



The 26-foot 10-passenger Chris-Craft is powered with a 150 H. P. Kermath—has a speed of 40 miles per hour.

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The new 22-foot 8-passenger "Cadet" model has a very low upkeep and a guaranteed speed of 25 miles per hour.

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*Chris-Craft Have the Reputation*

CHRIS-CRAFT all mahogany runabouts have been in the hands of satisfied owners in increasing numbers for six years. Before that the active founder of this organization had devoted a lifetime to designing and building racing boats—not merely speed craft but the fastest boats afloat, as racing records attest. Today your Chris-Craft has the inbuilt goodness, the graceful lines, the speed of these famous boats. In it are combined the use of specially selected materials with a low cost that quantity buying and careful, unhurried production alone can give. Chris-Craft have the reputation. A reputation based on *Leadership* and *Reliability* made certain by *Experience*.

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*Opposite Penna. Station*
NEW YORK CITY

**Chris Smith & Sons Boat Co.**
ALGONAC MICHIGAN


# American Domestic Architecture

*(Continued from page 80)*

nor do they forecast, the elimination of wood. Masonry materials are, of course, consumed much more extensively in home-building today than ever before. But the materials industry has progressed to the point where it is possible to construct the basic frame-work of a dwelling out of wood lumber and then protect it at its vulnerable points against fire, heat-loss, the transmission of sound and the forces of dilapidation.

This, then, is the significant thing that is happening to American domestic architecture. Such has been the advance of the American standard of taste that even the most modest home must be beautiful if it is not to be a reproach to its owner and designer. So far has the American standard of living advanced that the average home must be better-planned and better-built than has been the case in preceding generations.

Of this trend the full significance cannot be expressed better than the editor of Arts and Decoration expressed it in a conversation.

"As American dwellings are built better, more permanently and more beautifully," she said, "they will be regarded less as real estate and more as homes and with that change in attitude, the status of the home as the nucleus of society will approach more closely the older American tradition."

*Photographs by Courtesy of the United States Gypsum Co.*

EDITOR'S NOTE: *Practical articles relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "The Charm of Cement for Building and Decorative Work," and "Rubber Tile Floors for the Home." Others will follow.*



# Ancient Stained Glass

THE CORRECT DECORATION FOR THE LEADED WINDOWS OF THE EARLY ENGLISH ROOM.

I HAVE ON EXHIBITION A LARGE COLLECTION OF PANELS OF THE XIV, XV AND XVI CENTURIES FROM OLD ENGLISH CASTLES AND MANSIONS WHERE THEY FORMED AN INTERESTING AND BEAUTIFUL DECORATIVE FEATURE.

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*Residence of H. M. Carruthers, Grove City, Pa.*

## Photo taken three months after planting

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WHETHER you are planning a six-acre park with tennis courts and swimming pool, or you have a six-room bungalow with garage attached—get in touch with us. You will be surprised at how reasonable a figure you can increase the outdoor beauty of your place many, many times. This service may be worth much more than the amount you spend on your planting—but it's yours at a moderate charge. The large volume of business we do throughout the entire United States, plus our experience in this field, enables us to render this service to anyone interested in beautifying a home, and the money you might otherwise spend for a landscape architect may be invested in fine ornamentals without diverting a large portion of it to professional fees.

WRITE FOR 1927 CATALOGUE

Send us your name for a copy of our new catalogue, "Make your home more attractive." Beautifully illustrated in colors, it tells you how, when and what to plant. Free, postpaid. (Please mention Arts & Decoration.)

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*Landscape Architects*
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## "Flowers that bloom in the Spring"—*and Summer and Fall!*

No reader of Arts & Decoration needs to be told that a garden is just as much a part of the home as the house is, and speaks the character of the inmates as truly—that the arrangement and choice of flowers and shrubs and vines and evergreens express the spirit of their pride in their home and the happiness it gives them.

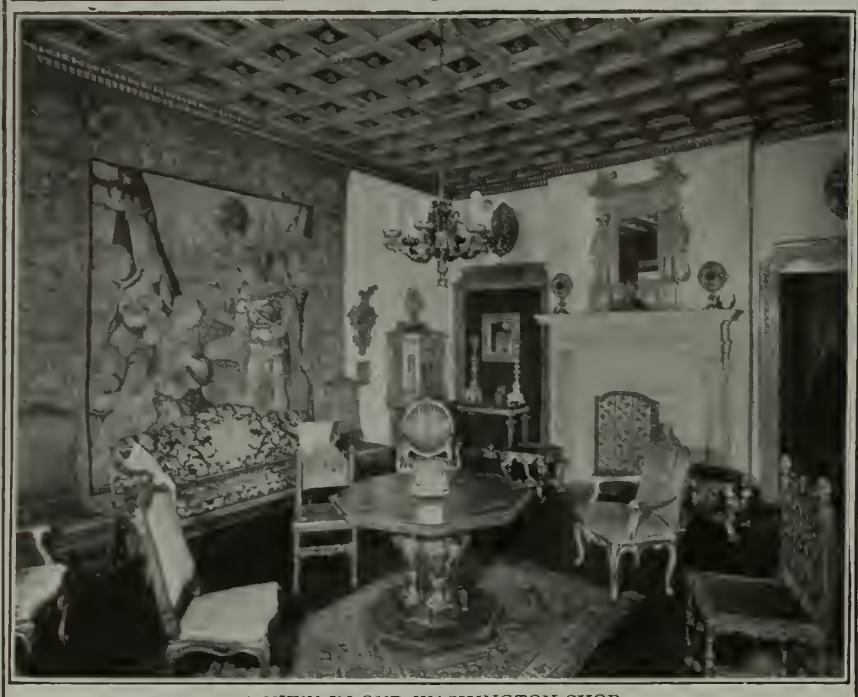
The creation of a garden that will give constant joy not merely in summer but practically the year round, that will be admired by all who see it and that will add greatly to the value and saleability of the property, is not a difficult task—if certain essentials are observed. There are three, and all are easily provided for.

*The Three Essentials Are:*

1. **The right selections.** The climate, the character of the house, and the extent and conformation of the grounds are factors of fundamental importance: they must take precedence over one's predilections for particular flowers or shrubs.
2. **The right placing.** The character of the house and grounds is again the fundamental factor in the creation of a garden that is a perfect setting for the house, joining and blending with it to form an ideal home.
3. **The right quality.** All the planting and all the care and cultivation in the world will come to naught if the flowers and shrubs and trees you plant wither and die, or remain poor and scrubby. If any of these three factors is of most importance, it is this one of quality.

**Our illustrated catalogue contains a great deal of most valuable information. We shall be glad to send it, free, upon request.**

FOREST NURSERY CO. *McMinnville, Tenn.*



A VIEW IN OUR WASHINGTON SHOP

INTERIOR DECORATIONS

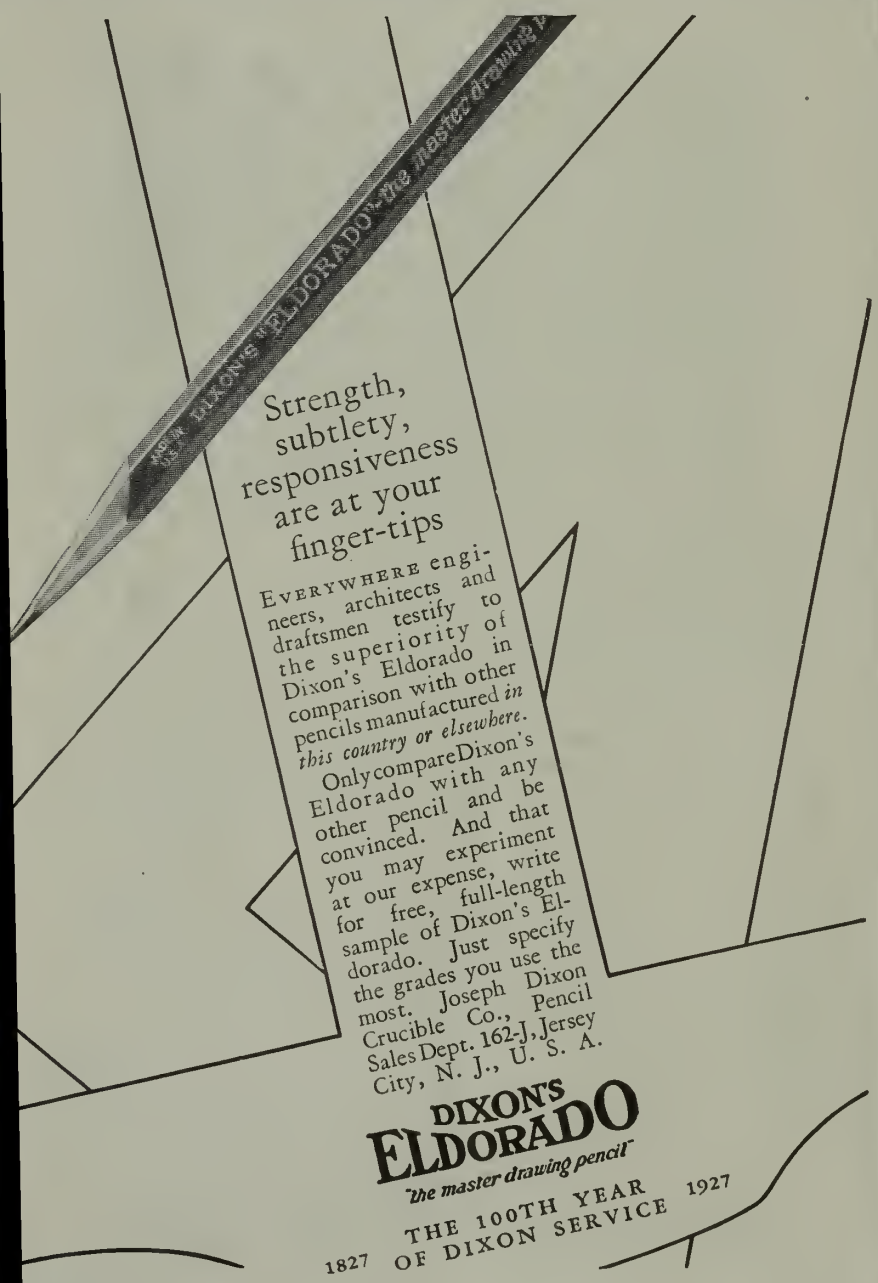
*Antique Furniture*

*Tapestries & Fabrics*

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1331 CONNECTICUT AVENUE

WASHINGTON, D. C.




# Your Business Problems as a Homebuilder

*(Continued from page 96)*

slate, or crushed stone. The colors can be controlled by the type of mineral aggregate selected for the finish, and in this way an attractive range of colors is possible. Composition shingles usually come in individual shingle form, although for cheaper work this material may be had in strips or rolls of shingles, which can be nailed on the roof to give a shingled appearance when finished. While ordinary wood shingles are probably the cheapest, there is a considerable variation in the prices of asphalt shingles, which range from $10 to $20 a square, in accordance with the quality and appearance. Very cheap roofing of this type should be avoided as it will not last and there is danger of curling or disintegration. One can best be certain by insisting on brands of nationally known manufacturers who produce a very satisfactory type of inexpensive roofing—one which will last at least from ten to fifteen years. It may be noted also that certain manufacturers produce asphalt shingles with thick butts, so that added interest may be given to the architectural appearance.

There are, of course, other special types of composition roofings of different chemical constituents, and one manufacturer has gone so far as to provide this type of roofing with an outer surface consisting of a thin shell of slate, which is not a bad idea.

Another class of roofing for dwellings we have termed masonry shingles because they are made from natural or artificial minerals or mineral compositions. This group of roofings represents the more expensive type, but consequently probably more satisfactory because once properly laid, there is never any need of replacement or maintenance cost.

Included in this group are slate shingles, clay tiles, concrete roofing tiles and asbestos cement shingles. Slate shingles for roofing purposes have been known for many years and have been universally satisfactory. There are, of course, many types of slate, many forms of such shingles and several methods of applying them to gain various effects. Points of interest to the homebuilder in regard to slate shingles include the fact that while slate comes in various colors, including greens, blues, buffs, etc., there are also two varieties, one of which maintains its color permanently and the other (fading type) changing gradually into soft blended color tones. Slate roofs vary considerably in cost, both as to the original material and the method of laying. The cheapest form probably costs from $10 to $12 a square, and various qualities may then be had up to $30 or $40 a square until one reaches the most expensive type of slate roofing which includes slates of various sizes, thicknesses and colors, usually laid in mortar as one sees them on the heavy roofs of large, expensive houses.

The clay roofing tile is a product which is made as its name implies by the use of burned clay. These tiles are available in many forms as they can be molded to suit, but the colors depend usually on the natural qualities of the clays from which they are made. Thus, we find in this type of shingle a range from the French or Spanish Mission shapes used considerably on Mediterranean types of houses to distorted and vari-colored tiles which exactly simulate and in fact are patterned after the old roofing tiles of England. This type of roof ranges fairly high in price and of course all of these masonry shingles require a somewhat heavier sub-structure to carry the dead load of the roof surfacing.

Concrete roofing tiles are to be had usually in the French or Mission shapes and in various colors. These are made by molding a portland cement concrete mixture and the units are allowed to dry for a considerable period of time before they are used on the roof. This type of roofing seems to be very satisfactory but does not offer as full or attractive a color range as clay tile.

Another type of shingle which deserves its place in the masonry classification is the so-called asbestos cement shingle which is made up of a hard fire resistive composition of asbestos and portland cement. These shingles are made in all sizes and in a considerable range of colors, while their butts and edges are often irregular in shape or the shingle itself may be tapered to give a good shadow line. These points will be noted in the accompanying illustrations.

The fourth class of shingles includes the various types of metal shingles of which the best are made of copper or zinc. This type of roofing is not particularly familiar to homebuilders nor in their modern forms, has a sufficient precedent been established or time enough allowed to recognize the real qualities of the metal roof. It is our frank opinion that there is still much to be learned about the application of metal shingles, and that there are still forthcoming a number of improvements which will more strongly recommend them to the prosperous homebuilder. Perhaps one of these developments is the recent introduction of metal-clad shingles having composition cores.

### NOTES ON ROOF CONSTRUCTION AND INSULATION

The technicalities of roof construction, so far as the sub-structure is concerned, are not of particular moment to the homebuilder and need not be discussed here.

*(Continued on page 108)*

# Some Attractive Interior Views of the New Hotel Elysée

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*Interior Decorations and Furnishings by Wm. Baumgarten & Co. Inc.*



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*The private apartments of the Hotel Elysée are designed for those who appreciate a real home. Here one may have an apartment to which one will be proud to bring one's friends—either furnished by the Elysée or to suit the individual taste*





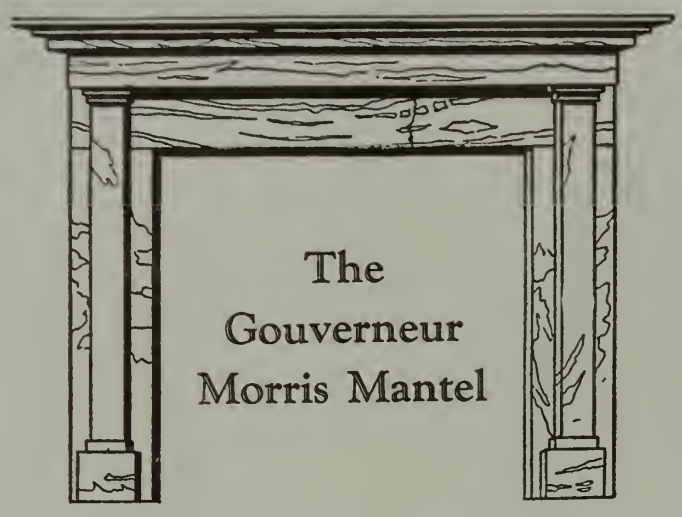
*If one is a bit early or his luncheon or dinner companion is late, what does it matter so long as one may wait or rest awhile, perhaps in the company of an acquaintance in a foyer and lounge which expresses dignified ease and unobtrusive beauty?*

*In the private dining room is the beauty, the dignity and the quiet that one likes to associate with one's own home. Here, with no responsibility, it is easy to be the gracious host or hostess at an informal luncheon, a formal dinner, an after-theatre supper party or bridge*



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*Advertisement*



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# Are You Planning To Furnish or Decorate Your Home?



FROM time to time in the course of our every day work, there come to our attention many booklets of valuable and practical information pertaining to home furnishing and decoration.

The booklets we have in mind are published by various manufacturers and are non-technical in nature and designed to serve the practical needs of those about to furnish or refurnish their home. We will be very glad to supply you with these booklets free of charge. All that is necessary is that you simply check off on the coupon below the subjects in which you are interested and we will have the booklets sent to you.

We have only listed the major subjects of interest—but no matter on what phase of home furnishing you need help, simply indicate it to us and we will cooperate with you to the best of our ability.

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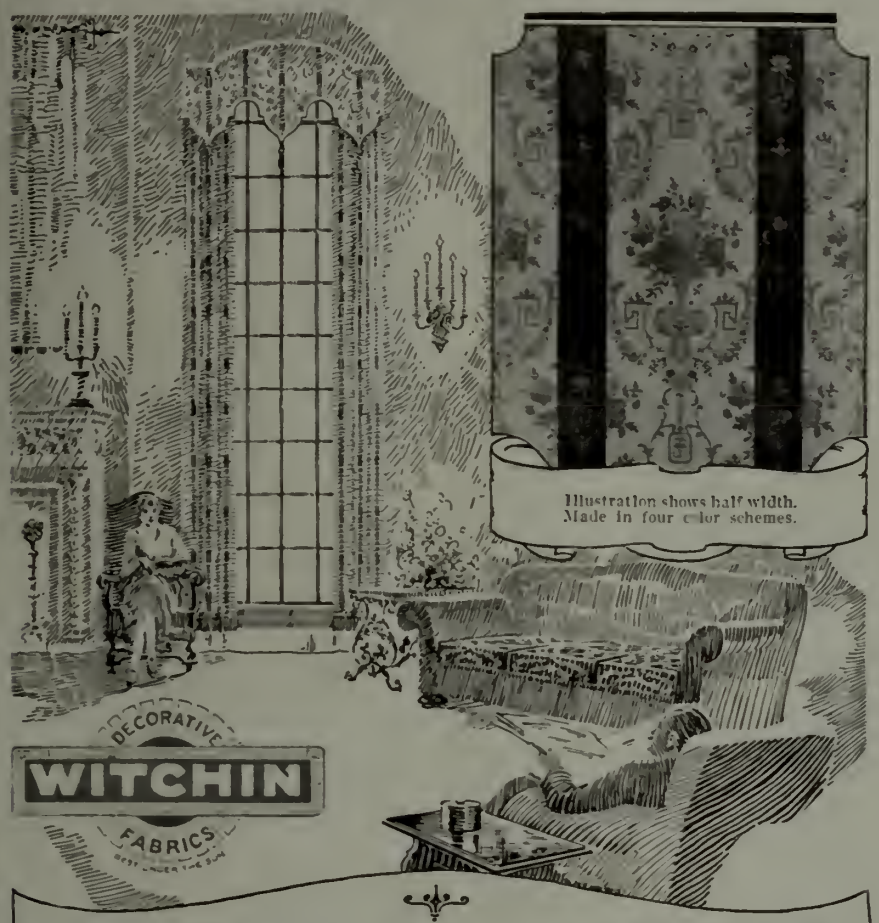
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# Consult Your DECORATOR or DEALER

*The announcements on this page are all from wholesale houses that sell to the trade only. The articles advertised cannot be purchased by our readers direct from them, but they will be pleased to show you their stock if you will obtain an introduction from your decorator or dealer. Or you may write to the advertisers mentioning this magazine, and they will send you the name of a local decorator or dealer who will co-operate with you in promptly securing any articles advertised here.*




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*Booklet "R" with helpful suggestions on Rugs in Decoration sent on request if accompanied by your decorator's or dealer's name.*



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*Monogram Match Packs*
*Candles — Imported Pottery*
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588-A Madison Avenue New York
*(One door south of 57th St.)* *Plaza 4204*

# Your Business Problems as a Homebuilder

*(Continued from page 104)*

Certain points, however, having to do with performance and general roof protection should be noted.

It is obvious that at all points where roof planes meet, and where chimneys or other super-structures rise out of the roof, there are formed joints which if not properly protected will allow leakage. The usual method of protection at these points is by the use of flashings, which are simply sheets of metal extending under the shingles and bent and fastened up against the other member of the joint. Other exterior metal work which we think of in connection with the roof includes valleys, gutters, down spouts, etc., being the equipment used to carry off surface water. This metal work should best be of copper or zinc, which will not disintegrate through corrosion and will never require the maintenance cost of painting or replacement cost because of corrosion. The investment in good exterior metal work is always sound and pays excellent dividends.

This article will probably not be complete without giving consideration to a point which has within recent years received rapidly developing attention on the part of homebuilders. This is the question of insulating the roof. By roof insulation, we mean building into the roof a layer of some material which will resist the passage of heat and cold. Of course, in ordinary roof construction, building paper is laid over the sheathing boards before the shingles are applied. The various types of nailable shingles, including the wood and composition types, are applied directly over this building paper. Some of the masonry units can also be nailed with special nails. These include slate and asbestos cement shingles. The heavier masonry units such as clay or cement tile are hung by flanges or strips nailed to the roof for this purpose and in such a manner that the shingles overlap to keep out the elements. This building paper serves to prevent the ingress of moisture, but does not meet the problem of insulation.

An insulated roof is provided with an additional layer of protective material which may be had in several forms and at varying costs. The most simple and least expensive way to insulate the roof is to nail on a layer of composition board made for this special purpose of sugar cane, wood fibre or mineral materials and marketed under well-known trade names. Another method, although more expensive, is to provide a layer of cork board, sheets of this well-known insulating material being nailed over the entire roof surface before the shingles are applied. The results of providing such insulation seem to be an increase of approximately one-third the heating efficiency and, of course, houses treated in this manner are considerably cooler in summer. This question of insulation is one which the homebuilder will do well to consider seriously and the use of some such system of construction is strongly recommended.

There is perhaps no division of the homebuilding problem which is so replete with excellent literature and information for homebuilders. Such literature is well worth studying and may be had from manufacturers who produce any of the types of shingles discussed in this article.

JOHN LEVY
*Galleries*



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*by* BOCCATI

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Sod in six weeks! A rich, velvety stretch of lawn that chokes out weeds before they can grow! A deep, thick, uniform turf that's everlasting and makes your home a beauty spot! That's what you'll get if you plant Scott's Creeping Bent.

**The New Super-Lawn**

Creeping Bent -- long recognized as the ideal grass for golf putting greens -- is now producing Super Lawns. Instead of sowing seed, you plant stolons or the chopped grass -- and in a few weeks you have a luxuriant lawn like the deep green pile of a Turkish carpet. Read all about this unusual grass in our illustrated booklet "Bent Lawns." Mailed on request.

O. M. SCOTT & SONS CO.
152 Main Street Marysville, Ohio

# The Fascinating Story of Ceramics

*(Continued from page 100)*

teresting features of the room were the wall recess lined with tiles and used as a china cabinet and the radiator seat under the window, with its handsome faience grille.

The delightful and practical kitchen of Casa Bonita had white tile walls, relieved by two blues, a light and a dark. The ample sink of light blue and cream tiles with recessed soap dishes in the splash-back was a new development in the application of tiles to the equipment of the kitchen.

At the rear of the house one stepped into a New Mexican patio and here for the first time in history one saw the age-old symbolic Indian motifs of our own far West executed in the ceramic medium. Such a patio might have existed in the old days of half-Spanish, half-Indian Santa Fe, a patio where all the life and color of a great household centered.

The bathrooms in Casa Bonita were the last word in beauty, comfort and sanitation. One was done in blue, red, black and gold tiles, the luminous blue predominating, the black recalling the lustrous sheen of Nubian marbles. A sparkling decorative scroll motif in blue and gold formed a wainscot and narrow gold bands defined the wall panels. A conventional bathroom of snowy white tiles was shown and another in black and white with a cool grotto shower-compartment in white, lavender and gold.

The designs of modern tiles both those of Europe and this country add an interesting chapter to the history of ceramics. From Seville in Spain come tiles which tell in quaint line drawings the ever amusing tale of Don Quixote and his adventures. For the baseboard of a room in a Spanish house, nothing could be more delightful than tiles on each of which is a scene at a bull fight. For the baseboard of a child's room there are creamy tiles, each with the figure of a bird or animal dear to childish hearts.

*(Continued on page 110)*

# Fifty years
## of shutting out the night and letting in the day



*An actual photograph of a Hartshorn Roller that has seen a full half-century of service. Note the tack marks showing the number of different shade cloths it has rolled up and down during its long useful life.*

UP and down—up and down—all through the day—*every* day—for fifty long years. Rolling the night down or rolling the day up—keeping the world out or letting the world in—for more than eighteen thousand days!

Such is the record of a famous old Hartshorn Shade Roller on the window of a quiet little home in a quaint old New England town.

It never ruffled a temper by balking—never sulked at rolling up or down. The tack marks of eight sets of shade cloths appear in its surface. The wood has taken on the golden brown dignity of age. And even today, the same old roller clicks to attention as soon as a hand grasps the shade cord.

Such is the service that Hartshorn has built into shade rollers for more than sixty years. Such is the quality, too, that is offered in Hartshorn Rollers and Shade Cloths today, and at prices that usually are no higher at the start and decidedly lower in the end. Why not allow your dealer to estimate on Hartshorn Shade Cloths on Hartshorn Rollers for YOUR home?

*In the variety of colorings offered in Hartshorn Shade Cloths, there is a soft, delicate tint that will strike a harmonious note with the decorative scheme of ANY home.*

STEWART HARTSHORN CO.
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SHADE PRODUCTS
*Established* 1860



*A shade is only as good as its roller.*

Made by the makers of Hartshorn Shade Rollers



# KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39th ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



AMERICAN HEPPLEWHITE MAHOGANY FURNITURE, *by Kensington*

THIS charming group is not only representative of the superlative work of our late 18th Century American cabinet-makers but also of the discriminating choice in design that characterizes all Kensington reproductions. The sideboard is an exact copy of an old New England piece, most entertainingly inlaid with the eagle, shield and star that mark it definitely as American. The two-part dining table is as flexible as any modern form but infinitely more interesting and decorative; and the saddle-seat chairs, from an example in the Metropolitan Museum, are as comfortable as they are delightful in line and proportion.

Made by hand throughout of beautifully figured mahogany, and finished in the rich, mellow tones of old wood to withstand both heat and dampness, these pieces are as fine examples of the cabinet-maker's art as any age has produced, while practical considerations make them decidedly preferable to antiques.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

*The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer.*

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*Write for illustrated booklet A and pamphlet "How Kensington Furniture May Be Purchased."*

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SOUTHARD COMPANY
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63 Ninth Ave. at 15th St., N. Y. C.




# Masterpieces of Modern Silver

*(Continued from page 84)*



*Covered bowl in the new "skyscraper" silver designed and executed by Erik Magnussen. Courtesy of the Gorham Co.*

ture. The scrolled pediment over doorways and mantels, on stately secretaries and highboys, grandfather's clocks and graceful mirrors is the most insistent form of Colonial decoration. What more natural then, that the first sterling silver design in the American style should be the "scrolled pediment" and its name "Minuet" taken from the most gracious and graceful dance of Colonial times? From a single spoon, with satin surface and suave curves like the cabriole legs of the period, has been created an entire dinner service, which has the honor of being chosen for the President's House. Another design, true to the spirit of the old artist silversmiths, which completes delightfully the decorative scheme in furnishing the modern Colonial house is the "Early American style". Either plain or engraved, this silver is based on historic precedent, with all the beauty and refinement made possible by modern methods.

The simple upward reaching lines of the American skyscraper have recently found their way into silverware. A new style, which strikingly departs from the usual period designs of Old World art and introduces the vertical lines of tall steel structure buildings, has been created by Erik Magnussen, a Danish artist who, since his arrival in New York, has been deeply interested in designing a distinctively American style. The slender, upward pointing forms of his vases, trophy cups and other pieces are both graceful and original, expressive of much artistic feeling. To him, this means no departure from the exacting laws of proportion, but rather a new expression of them. In the examples of his new style, so satisfying are the lines, that even the smallest pieces have interest and charm. An original touch in his work is shown in a restrained use of ivory combined with silver. Though some of his pieces are adorned with floral ornamentation, the artist prefers those which depend for their beauty upon grace of form alone.

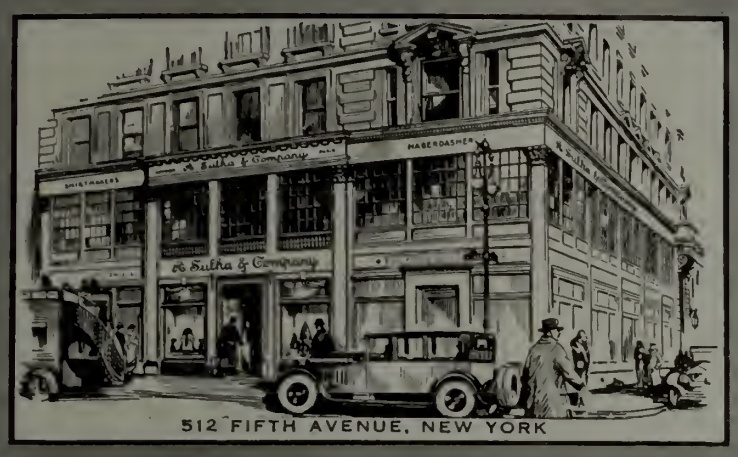
This is the period when craftsmanship counts, when the worker in metals has awakened to the fact that sterling silver is still an unsurpassed medium for artistic expression, because of its magnificence, its adaptability to exquisite workmanship, its imperishable quality. For once wrought, a masterpiece will endure for ages, the treasure of future generations, who at a glance will recognize by its beauty and perfection that this was twentieth century American silver, characteristic of our times.

# The Fascinating Story of Ceramics

*(Continued from page 108)*

From Tunis come colorful plaques for garden furniture and from Holland crystal faience. Some of the most remarkable modern tiles we have seen, Stations of the Cross made for a Catholic Church in this country were made by Hellman of Brussels. In the touching simplicity of their drawing and modelling one is reminded of one of those old wood carvings of the Middle Ages which told the story of Jesus and Mary. A factory in Kyoto, Japan, makes extremely beautiful lacquered tiles. From Signa in Italy come grilles which are like lace in their airy delicacy.

No story of tiles would be complete without a word of justifiable pride in this country's achievements. Some of the most beautiful modern tiles are in the old Aztec designs and colors, soft reds and browns, adapted from designs on Indian pottery. They are America's own contribution to ceramics and in beauty of design and quality of workmanship proudly uphold the great traditions of one of the most ancient of the arts.



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# Equipment for the Modern Home

**Practical conveniences for home comfort will be illustrated in this department monthly with valuable information for the home builder and home owner. The kitchen is our topic this month. Part Two**

ELECTRICITY is fast routing that bogey of the kitchen, dishwashing, three times a day. An improved electric dishwasher accomplishes marvels and in its perfected form it comes as an integral part of the kitchen sink, the sink and dishwasher being cast and enamelled in one piece. Women who have often wondered why kitchen sinks were so low as to cause almost inevitable backache will have cause for rejoicing over these new sinks which are placed at a comfortable height, 38 inches. The dishwasher is to the right and on the left is an enamelled drainboard. There are no cracks through which water can seep or in which dust can collect. There is a waste control on both sink and dishwasher, removable cup strainers and a combination swing arm faucet with soap dish, hose and spray. The sink is furnished with a small motor to operate the washer.



*An improved type of gas range has a smooth top with removable lids over the burners on which food may be kept at table heat without increased cooking. The oven has a standard heat regulator with a non-heat conducting operating dial. Courtesy of Standard Gas Equipment Corporation*

The dishwasher is extremely practical and simple of operation. Set in the centre of the dishwashing compartment is a metal cylinder with a thousand perforations. Inside this cylinder revolves the "impeller" which catches up the water, lifts it and hurls it in stinging jets through these thousand openings. These jets of water beat upon the dishes and are thrown back by the walls of the compartment. The dishes are arranged in a wire basket which has been ingeniously designed with spaces for cups, saucers and plates. A separate tray holds the glasses and silver.

Hot water pours directly into the dishwashing compartment from the swinging faucet. Two gallons is sufficient. A watermark indicates the proper level, thus eliminating water waste. A little washing powder is added, the drainboard lid is closed, a button is pressed and the washing begins.

Jets of hot water beat upon the dishes and are thrown back by the walls of the compartment. They wash clean the front and back of every plate, the inside and outside of every cup or glass and between the tines of every fork. After two minutes the dishes are thoroughly washed. A turn of a little lever drains the water, while another electric button stops the motor. Then the cover is raised and the convenient rinsing hose with its slender nozzle may be used to rinse the dishes, the stream of water reaching every nook and corner of the compartment. If the water is really hot there is no drying to do; only the glasses and silver may be polished. Drying by their own heat, the dishes need not be touched until they are lifted from the tray and put away.

The dishwasher not only saves time and labor but it protects fragile and much prized china and glass, for it eliminates nearly all the handling and the consequent hazard of breakage that is unavoidable in the old way of washing dishes.

Caring for the electric sink is as simple as the washing itself. The operating mechanism is self-cleansing and a quick rinsing of the baskets and the sides of the compartment with the spray is sufficient after each washing. More thorough cleaning is required only occasionally. The removable cylinder and impeller make even this an easy process. Just twist the cylinder to the left, lift it out of its socket and remove the screw impeller. Clean with a stiff brush.




*Cooking gas which comes in steel cylinders is piped into the house with regular city gas pipes. The cylinders are contained in a steel cabinet which attaches to the outside of the house. Courtesy of Carbide and Carbon Chemicals Corporation*

In a home where the present sink is retained, the electric dishwasher may be installed, with its motor,

*(Continued on page 114)*

# Herbert Tareyton




# CIGARETTES

"There's something about them you'll like"

# COSTIKYAN & CO.

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# With Beauty it gives Peaceful Seclusion

NO longer is it necessary to endure the annoyance of having passing motorists staring in at you. In Dubois you have a friendly way of reminding the outside world that your home or estate is private, while its unusual talent for setting off shrubs, flowers, and vines makes it an ideal background for the garden.

Dubois Woven Wood Fence is exceedingly durable. Years of service only mellow its beauty. It withstands rain, heat, and snow, requires no paint or upkeep expense, and is easy to erect. It is moderate in cost.

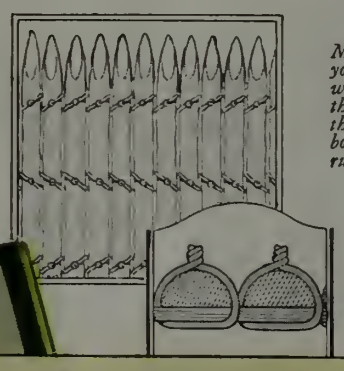
## DUBOIS
## Woven Wood Fence

*Made in France*

Robert C. Reeves Company, the largest Wooden Fence distributor in the United States, is headquarters for all types of wooden fencing, as well as wire fencing. Among the various fences carried in stock and available for prompt shipment are:

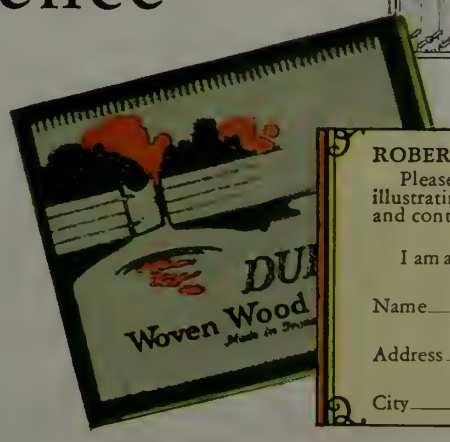
*Reeveshire Hurdle Fence* *Post and Rail Fence* *Cleft Chestnut Fence*
*Portable Post and Rail Fence* *English Wattle Fence*

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*Made by hand of split, live, young chestnut saplings, woven so closely together that outsiders cannot see through. Each sapling is bound with heavy, non-rusting wire to the bracing.*

*Dubois comes in 5-foot sections, in two heights, 4' 11" and 6' 6", with quaint gates to match. Imported from France solely by Robert C. Reeves Co., 187 Water St., New York.*




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I am also interested in _____
(mention any special fencing)

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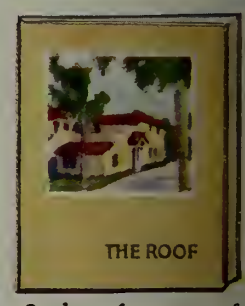
RESIDENCE OF WALTER BOSCHEN, ARCHITECT, SAINT JOSEPH, MISSOURI. ROOFED WITH IMPERIAL STRAIGHT BARREL MISSION TILES IN A VARIETY OF COLORS

# Pay a Trifle More Now—Save More Later!



A cheap roof is an endless source of annoyance and expense. Thus, it's better to choose the one roof that will outlast your home without *any* repainting or repairs. True, IMPERIAL Roofing Tiles cost a trifle more at first, but think what they save for you in the end.

Our elaborate brochure, "The Roof," contains numerous full-color plates of distinctive tile-roofed homes. It is sent for 25c in coin or stamps to cover postage and handling. Address Ludowici-Celadon Company, Room 1103, 104 South Michigan Avenue, Chicago.




*Send 25c for a copy of this color book of distinctive tile-roofed residences*

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*Visitors Welcome*
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THE above group are reproductions of authentic pieces imported by Addison Mizner. Hand-made walnut taboret. Glazed pottery lamp base with antique parchment music shade. Large overstuffed chair, also made in a smaller size.

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Designed by Addison Mizner

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A Limited Collection of
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*You are invited to visit our Display Rooms or to write for prices of above pieces*


# Equipment for the Modern Home

*(Continued from page 112)*

separately. It embodies all the features of the dishwashing compartment of the new sink and is equipped with a special swing spout faucet with a hose and spray attachment.

For the home which is not equipped with electricity, or for the home where the mistress prefers gas for cooking and where there is no city gas supply, a really wonderful new device is a compressed gas which comes in steel containers, in an enamelled steel cabinet which



*A kitchen cabinet is a boon not only in the large kitchen where it saves endless steps back and forth to the pantry but in the smaller kitchen where it consolidates all cooking necessities. This cabinet is made of rust-resisting steel covered with enamel. Courtesy Janes & Kirtland, Inc.*

is attached to the outside of the house. Any standard city gas range may be used with this gas. It comes in such highly condensed form that the equivalent of about 5,000 cubic feet of city gas is contained in each cylinder. The contents of the cylinder pass, in the form of gas, through an automatic controlling device into the usual iron service pipe connected with the gas range or other gas using equipment.

Two cylinders are furnished with each installation, one being held in reserve while the other is in use. The gas is produced in the various plants of the company and the charged containers are shipped to distributing points throughout the country. From these points the containers are then delivered to the householder through the local dealer or, if he is not accessible to a dealer, by freight from the nearest distributing point.

When the gas in one container has been exhausted, the valve of the reserve container is opened and the distributor notified. The distributor brings a fresh container, unlocks the cabinet door and replaces the empty chamber with the fresh one. All this is done from the outside of the house, of course, so that no one need stay at home while the change is being made.

The question will be raised as to the explosiveness of this gas. It is explosive to the same degree, no more and no less, as regular city gas. It can only freeze after it liquifies and it will not liquify until the thermometer reaches a point of 45 degrees below zero.

It is a simple matter to estimate the cost of this service as compared with city gas or with electricity. As compared with electricity where the rate per kilowatt hour is 5 cents, this service will cost about 60 percent of what electricity costs; where the rate is higher, the saving will be greater; where the rate is lower, it will be less. In comparison with the cost of city gas, the average family, consisting of two adults and two children use between 1,500 and 2,000 cubic feet of gas for cooking per month. Since each cylinder of gas contains about 5,000 cubic feet of gas, its cost per month can easily be approximated according to the prevailing gas rate where one lives.

Comparison with coal is more difficult, but it is stated that where a large amount of cooking is done or where the range operates for long periods, the cost of coal is less. But for the average family which uses the range only part of the time the expense of keeping up a coal fire all day whether in use or not makes coal more expensive.

A complete installation consists of the steel cabinet containing the necessary controlling equipment to automatically maintain a constant pressure. This cabinet is 5 feet high, 3 feet wide and 18 inches deep. It is placed on a small concrete foundation in some inconspicuous place. Standard gas pipes to convey the gas to appliances are also furnished. If city gas is installed later, the same piping can be used. This heating gas does not increase fire insurance on the country home and it is classed as "standard" by the National Board of Fire Underwriters.

The most improved type of gas range, which may be used either in a city or country home with the above mentioned gas, or in a city apartment where city gas is used has a smooth top with removable lids over the burners. It is a convenient height, 38 inches, which does away with stooping over the stove. The great advantage of such a top is that four distinct heat zones are provided for top cooking; a fast cooking zone, a boiling zone, a simmering zone and a warming zone. Now each food can be cooked at just the right temperature. Keeping the dinner at table heat without drying out requires practically no attention on this stove. The one advantage a coal range had over a gas range lay in the fact that food could be "pushed back" and kept warm; but on a gas range this was impossible because the food was over a direct flame, no matter how low it was

*(Continued on page 118)*



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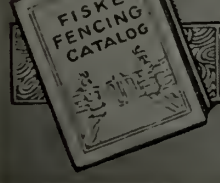
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*Beauty Table, hung with taffeta, Elsie Cobb Wilson, decorator*

# "Beauty Tables"

The next (April) issue of Arts & Decoration will contain an article, under the above title, which every woman reader will find intensely interesting—and valuable. It describes the new development in dressing tables suitable for rooms of different styles with several of them shown in photographs.

***The April issue of Arts & Decoration will be the***

## *Spring Fitting and Furnishing Number*

As the name implies, it will be devoted mainly to articles on furnishing, decorating and beautifying the home and its garden, from the house of medium size to the great country estate. Some of the features will be:

### The Relation of Interior Decoration to Architecture

An article, with photographs and working drawings, on the importance of correct architecture in the achievement of maximum beauty by the decorator.

### American Craftsmanship in Woodwork

The magnificent Detroit home of George D. Booth described in detail, with photographs showing woodcarving of superlative beauty.



### A Garden in the Catskills

A garden of rare beauty described to show what can be done with smaller gardens by proper landscaping.

### A Colonial House in Connecticut

### French Houses in California

### The Luxurious Chaise Longue

**Arts & Decoration appeals so strongly to the people in every community who have or plan to have beautiful homes that most newsdealers sell out in the first few days.**

**To be sure of getting this valuable April issue, either tell your newsdealer now to save a copy for you or send us your order for a subscription. $6. in the United States; $6.50 in Canada; postage prepaid.**



*Decoration in the Booth House showing fine craftsmanship*

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*Charles Schweppe Residence, Lake Forest, Illinois*
*Frederick W. Perkins, Architect*

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# Equipment for the Modern Home

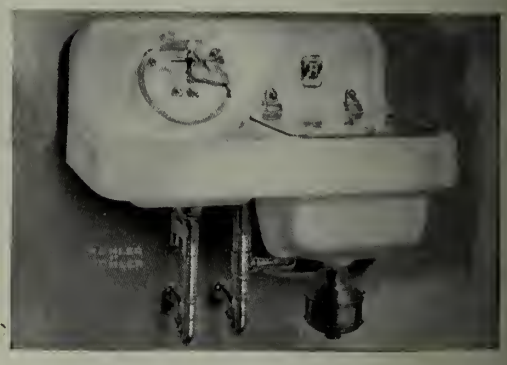
*(Continued from page 114)*

turned down. Another advantage of this smooth top is that cooking vessels may be moved around easily without lifting or danger of tipping. The intense heat generated by its "speed burner" is conserved and conducted throughout the entire top, so that four vessels can be kept boiling with only one burner lighted. Much of the cooking that heretofore required two or more burners can be done with one on this stove. It has an automatic pilot lighter; a button is pressed and there is a flame to light any burner.

The oven on this stove has a standard heat regulator, the operating dial of which is made of non-heat conducting fibre and can be set at all times without danger of burning the fingers. The patented cooking chart is an exclusive feature of this oven control. It is of brass and fits in a slot under the end shelf where it cannot be lost or misplaced. On this chart are tested temperatures for foods that are cooked in the oven and the time required to cook each individual food. It simplifies heat control and puts at the cook's finger tips all the information to secure perfect baking and roasting results in the oven. All the cook need do is to put the food in the oven, set the heat control at the figure specified on the chart and she can leave the kitchen to return at the specified time and take out the roast, bread pudding or cake perfectly baked. The oven is under the cooking top and its position conserves floor space. A broiler is included and there is a roll top warming closet.

A kitchen cabinet is a boon not only in the large kitchen where it saves endless steps back and forth to the pantry but in the smaller kitchen where it consolidates all cooking necessities. The most improved cabinet is made of the highest grade rust-resisting furniture steel covered with white enamel, three coats, each baked on. Strong glass knobs, bullet catches and patented semi-concealed nickel-plated brass hinges insure perfection. The equipment consists of a patented flour bin and sifter, 24½ pounds capacity; a swinging glass sugar jar; one set of six glass jars with removable covers; one glass thermos rolling pin; one removable bread tin and a sliding counter of porcelain enamel which may be pulled out and on which pastry may be rolled or ingredients mixed. Since the cabinet is made of steel it is fire-resisting, moistureproof, verminproof, sanitary and durable.

A larger cabinet has a section on one side in which to keep extra supplies and cooking utensils and on the other, a broom closet with space for brooms, brushes, floor mops, vacuum cleaner, etc.



*The electric dishwasher not only saves time and labor but protects fragile and much prized china and glass, for it eliminates nearly all the handling and the consequent breakage that is unavoidable in the old way washing dishes. Courtesy of Kohler of Kohler*

# Under Cover

*(Continued from page 87)*

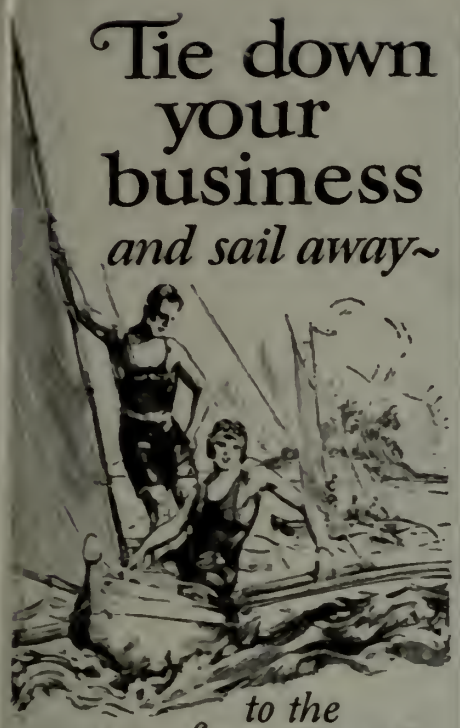
art, Mr. Stokes adds a survey of the art from the earliest Chinese painters to the latest schools. His critical notes on the many reproductions from the great masters will be of great value to the more advanced student, as well as the numerous diagrams he has drawn to elucidate his text.

MODERN THEATRES. *By Irving Pichel.* Illustrated, 8 vo. Harcourt Brace and Company.

THE title of Mr. Pichel's book is somewhat misleading, in that it suggests a scope which the book does not possess. Anyone therefore who goes to this book, expecting to find therein a statement of the latest developments in the theatre, structural and dramatic, is doomed to disappointment. Mr. Pichel refers in several places to such development, and in such fashion as though he intended to treat them later on. Possibly that was his intention, but, finding that his introductory matter took more space than he anticipated and formed moreover a complete whole in itself, let the book go at that.

In its present state, Modern Theatres forms a valuable handbook for amateur dramatic societies, little theatre groups and the like, which plan to build themselves a theatre. The book is simply written, treats of most of the problems that confront the theatre architect and is illustrated with a number of plans of theatres ancient and modern, large and small. It is a pity that these last were not made larger, as this would have added greatly to their usefulness. Any book which relies largely on plans should be made at least 4to. We should then have been able to get a better idea of Linnebach's plan for the new theatre in Teplitz, which employs, for reasons of space, a circular form, the wings almost surrounding the auditorium, in the shape of a horseshoe, and of many other plans of similar novelty and interest.

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# Trans-Atlantic Sailings for March

*EASTBOUND FROM NEW YORK*

| DATE | DAY | STEAMER | DESTINATION VIA |
|---|---|---|---|
| Mar. 1 | Tues. | Martha Washington | TRIESTE: Boston, Azores, Naples, Patras, Rag. |
| " 1 | " | Conte Rosso | GENOA: Gibraltar, Naples |
| " 1 | " | Estonia | DANZIG: Copenhagen |
| " 2 | Wed. | Pres. Harding | BREMEN: Plymouth, Cherbourg |
| " 3 | Thur. | Albert Ballin | HAMBURG: Cherbourg, Southampton |
| " 3 | " | Amer. Shipper | LONDON: direct |
| " 4 | Fri. | Olympic | SOUTHAMPTON: Cherbourg |
| " 5 | Sat. | Muenchen | BREMEN: Cobh, Cherbourg |
| " 5 | " | Caronia | LIVERPOOL: Cobh |
| " 5 | " | Baltic | LIVERPOOL: Cobh |
| " 5 | " | Pennland | ANTWERP: Plymouth, Cherbourg |
| " 5 | " | Antonia | LONDON: Halifax, Plymouth, Havre |
| " 9 | Wed. | Pres. Roosevelt | BREMEN: Plymouth, Cobh, Cherbourg |
| " 9 | " | Asia | BEIRUT: Providence (R. I.), Azores, Lisbon, Salonica, Constanza, Jaffa |
| " 10 | Thur. | Rochambeau | HAVRE: direct |
| " 10 | " | Thuringia | HAMBURG: Boston, Cobh |
| " 10 | " | Hellig Olav | COPENHAGEN: Christiansand, Oslo |
| " 10 | " | Lafayette | BORDEAUX: Vigo |
| " 10 | " | Amer. Trader | LONDON: direct |
| " 12 | Sat. | Roma | GENOA: Naples |
| " 12 | " | Stuttgart | BREMEN: Plymouth, Cherbourg |
| " 12 | " | Berengaria | SOUTHAMPTON: Cherbourg |
| " 12 | " | Ascania | LONDON: Plymouth, Havre |
| " 12 | " | Cameronia | GLASGOW: Londonderry |
| " 12 | " | Aurania | LIVERPOOL: Halifax, Cobh |
| " 12 | " | Cedric | LIVERPOOL: Boston, Cobh |
| " 12 | " | Minnetonka | LONDON: Cherbourg |
| " 12 | " | France | HAVRE: Plymouth |
| " 15 | Tues. | Stavangerfjord | OSLO: Bergen, Stavanger, Christiansand |
| " 16 | Wed. | Edison | PIRAEUS: Boston, Patras |
| " 17 | Thur. | Deutschland | HAMBURG: Cherbourg, Southampton |
| " 17 | " | Oscar II | COPENHAGEN: Halifax, Christiansand, Oslo |
| " 17 | " | Amer. Merchant | LONDON: direct |
| " 19 | Sat. | Aquitania | SOUTHAMPTON: Cherbourg |
| " 19 | " | Conte Biancamano | GENOA: Gibraltar, Naples |
| " 19 | " | Volendam | ROTTERDAM: Plymouth, Boulogne |
| " 19 | " | Bremen | BREMEN: Cobh, Cherbourg |
| " 19 | " | Leviathan | SOUTHAMPTON: Cherbourg |
| " 19 | " | Tuscania | LONDON: Plymouth, Havre |
| " 19 | " | Carmania | LIVERPOOL: Boston, Cobh |
| " 19 | " | Regina | LIVERPOOL: Halifax, Cobh |
| " 19 | " | Minnekahda | LONDON: Plymouth, Boulogne |
| " 19 | " | Arabic | ANTWERP: Plymouth, Cherbourg |
| " 19 | " | Drottningholm | GOTHENBURG: Halifax |
| " 19 | " | Manuel Arnus | BARCELONA: Cadiz, Malaga |
| " 22 | Tues. | Presidente Wilson | TRIESTE: Boston, Azores, Lisbon, Gibraltar, Algiers, Monte Carlo, Naples, Patras, Cattara, Ragusa |
| " 22 | " | Columbus | BREMEN: Plymouth, Cherbourg |
| " 23 | Wed. | Geo. Washington | BREMEN: Plymouth, Cherbourg |
| " 23 | " | La Savoie | HAVRE: direct |
| " 24 | Thur. | Cleveland | HAMBURG: Boston, Cobh, Cherbourg |
| " 24 | " | Roussillon | BORDEAUX: Vigo |
| " 24 | " | Amer. Farmer | LONDON: direct |
| " 26 | Sat. | Olympic | SOUTHAMPTON: Cherbourg |
| " 26 | " | Duilio | GENOA: Naples |
| " 26 | " | Ansonia | LONDON: Halifax, Plymouth, Havre |
| " 26 | " | Alaunia | LIVERPOOL: Cobh |
| " 26 | " | Athenia | GLASGOW: Halifax, Londonderry |
| " 26 | " | Celtic | LIVERPOOL: Cobh |
| " 26 | " | Republic | BREMEN: Plymouth, Cherbourg |
| " 26 | " | Lithuania | DANZIG: Copenhagen |
| " 30 | Wed. | Pres. Harding | BREMEN: Cobh, Plymouth, Cherbourg |
| " 31 | Thur. | Berlin | BREMEN: Plymouth, Cherbourg |
| " 31 | " | Montroyal | ANTWERP: Cherbourg, Southampton |
| " 31 | " | Hamburg | HAMBURG: Cherbourg, Southampton |
| " 31 | " | Suffren | HAVRE: direct |
| " 31 | " | United States | COPENHAGEN: Christiansand, Oslo |
| " 31 | " | Amer. Banker | LONDON: direct |

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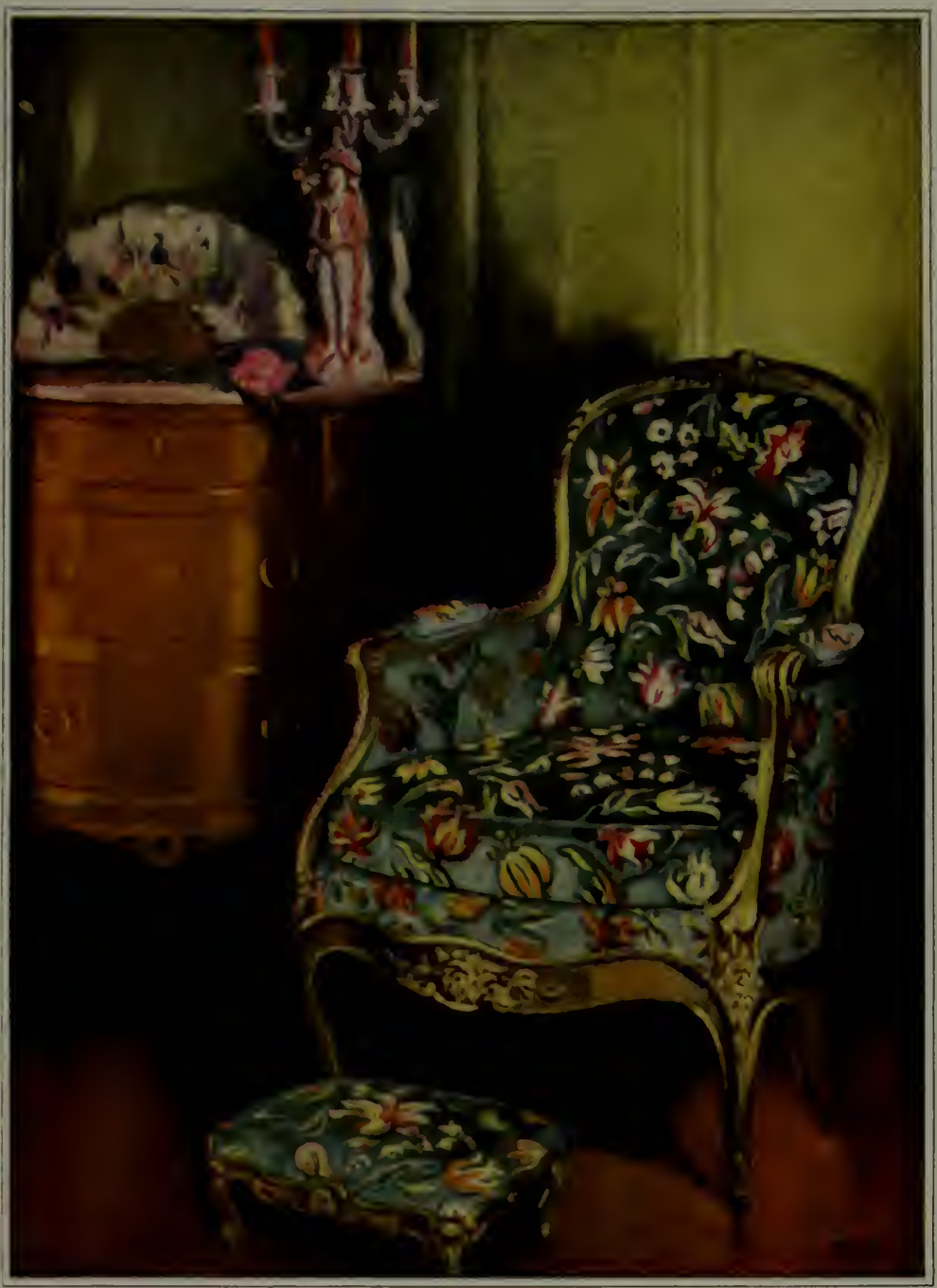
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A & D March, 1927



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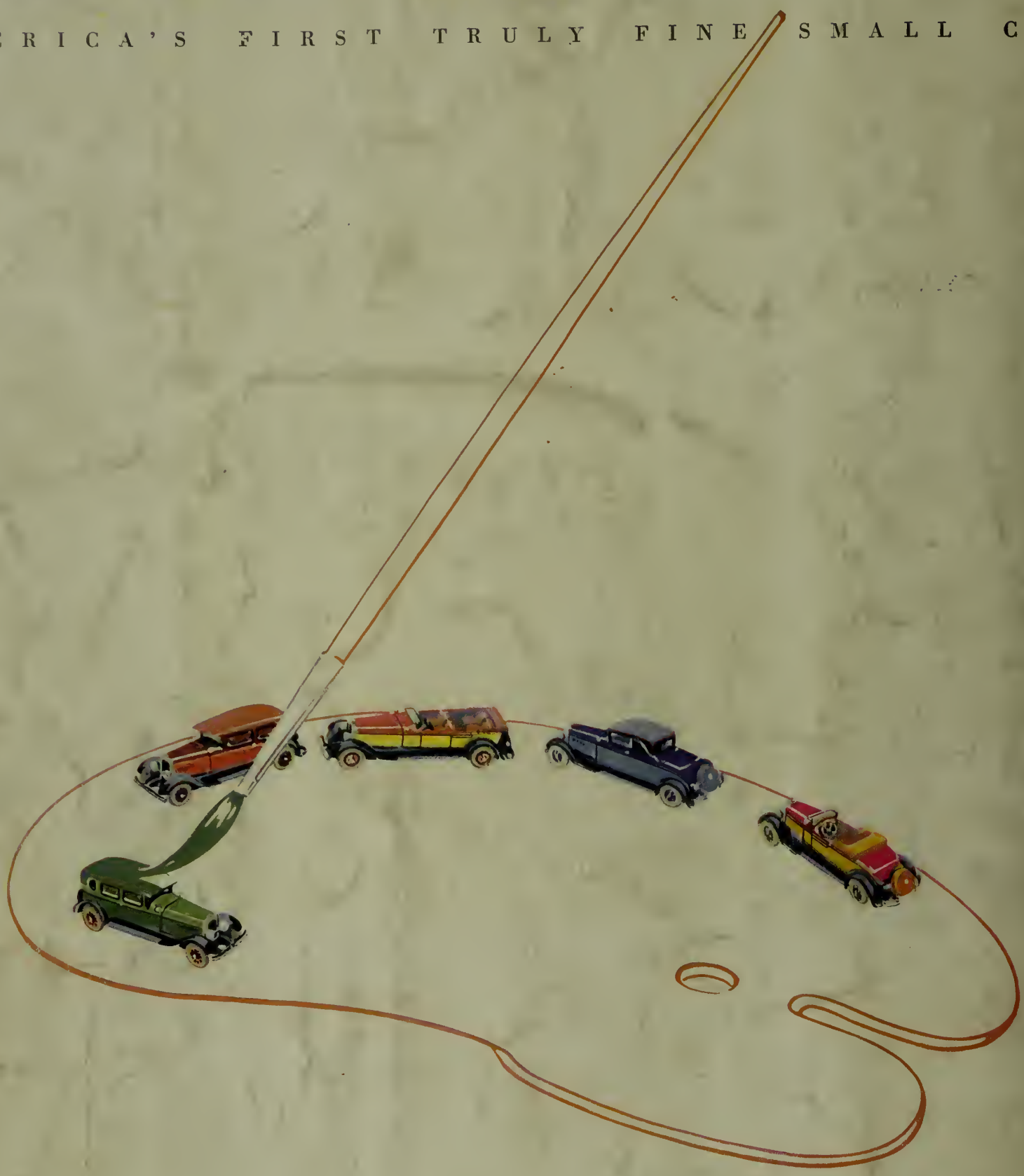
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"The Yellow Dress"—from a painting by Hamilton King

Courtesy of the Kennedy Galleries

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## *Executed by Nash*

With unique artistry and rare originality Nash has created for America an entirely new vogue in enclosed body design.

As illustrated by the *Ambassador* model shown above this new style-trend with its smart new contours, its graceful French-type roof, and distinctive town-car effect at the front, possesses an allure beyond comparison.

The exquisite interior is enriched with deeply tufted genuine Chase Velmo Mohair Velvet upholstery of blue tone. There's a strikingly decorative new-style leather covered vanity case and smoking set, and electric cigar lighter.

All interior window mouldings, and door panels, as well as the steering wheel are of choice Circassian walnut. And the instrument board and the crowned panel above maintain this luxurious effect.

Another interesting new feature is the windshield arrangement. A silver-finished lever adjusts the windshield outward so that the compartment is scientifically aerated by ventilation directed downward behind the instrument board instead of directly upon you. At the rear of the body is a handsome in-built trunk, opening at the end, whose design is harmonized with the body lines.

The *Ambassador* model is on the Advanced Six full 127-inch wheelbase and is powered with the great Nash 7-bearing motor—*the world's smoothest type.*

(5149)



©B. S. & F. '27

*FOR GIFTS THAT BRIDES WILL TREASURE : : Solid silver expresses finely the sense for social tradition. As the gift for the bride, it brings the amenity of other days, with all the fine associations that go with white napery and crystal, candles, flowers and gracious hospitality.*

*From parents the bride usually receives a chest of silver flatware, planned to accord with her needs. For the house which requires somewhat more of dignity and ceremonial, solid silver hollowware should be added.*

*Black, Starr & Frost's solid silver hollowware also affords correct and lovely gifts for friends to give the bride—tea or after dinner coffee sets, vegetable dishes, fancy single pieces, open salts, berry bowls, ramekins, dessert cups and center pieces.*

*No purse is so modest as to make it unadvisable to give solid silver. The important point is the taste and feeling which make one have the* DESIRE *to give sterling, the metal that is precious through and through.*

## BLACK STARR & FROST

***Gifts That Suit The Needs of Every Taste and Purse***

*JEWELERS FOR* 117 *YEARS*

FIFTH AVENUE, CORNER 48TH STREET, NEW YORK · · PARIS · PALM BEACH · SOUTHAMPTON

# CHARLES *of* LONDON



OLD ENGLISH
PANELLED ROOMS
FURNITURE TAPESTRIES

56 NEW BOND STREET
LONDON, W. 1

*Visit our Exhibit in*
*the KAPOCK House, Philadelphia*

*(Member Antique & Decorative Arts League)*

2 WEST 56th STREET
NEW YORK


**TS & DECORATION,** April, 1927. Published every month. Volume XXVI, Number 6. Publication office, 45 West Forty-fifth Street, New York City. Subscription price, $6.00 a r; two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscriptions, $1.00 additional for postage; Canadian subscription, $0.50 additional. Entered as second-ss matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted, 1927, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

# CADILLAC *welcomes*

# LaSalle

## A New CAR *for* CADILLAC HOMES

Only within the past twenty-four months has it been possible for Cadillac to look beyond its own particular field and arrange to satisfy that other great market which has long demanded a companion-car of Cadillac's calibre to fill a slightly varying field of usefulness.

The congenial task of creating this other-brother to Cadillac has gone on carefully for nearly four years. It has proceeded with those inch-at-a-time precisions and precautions which exist only in the Cadillac engineering department and shops—supplemented by the facilities and the resources of the General Motors laboratories and proving grounds.

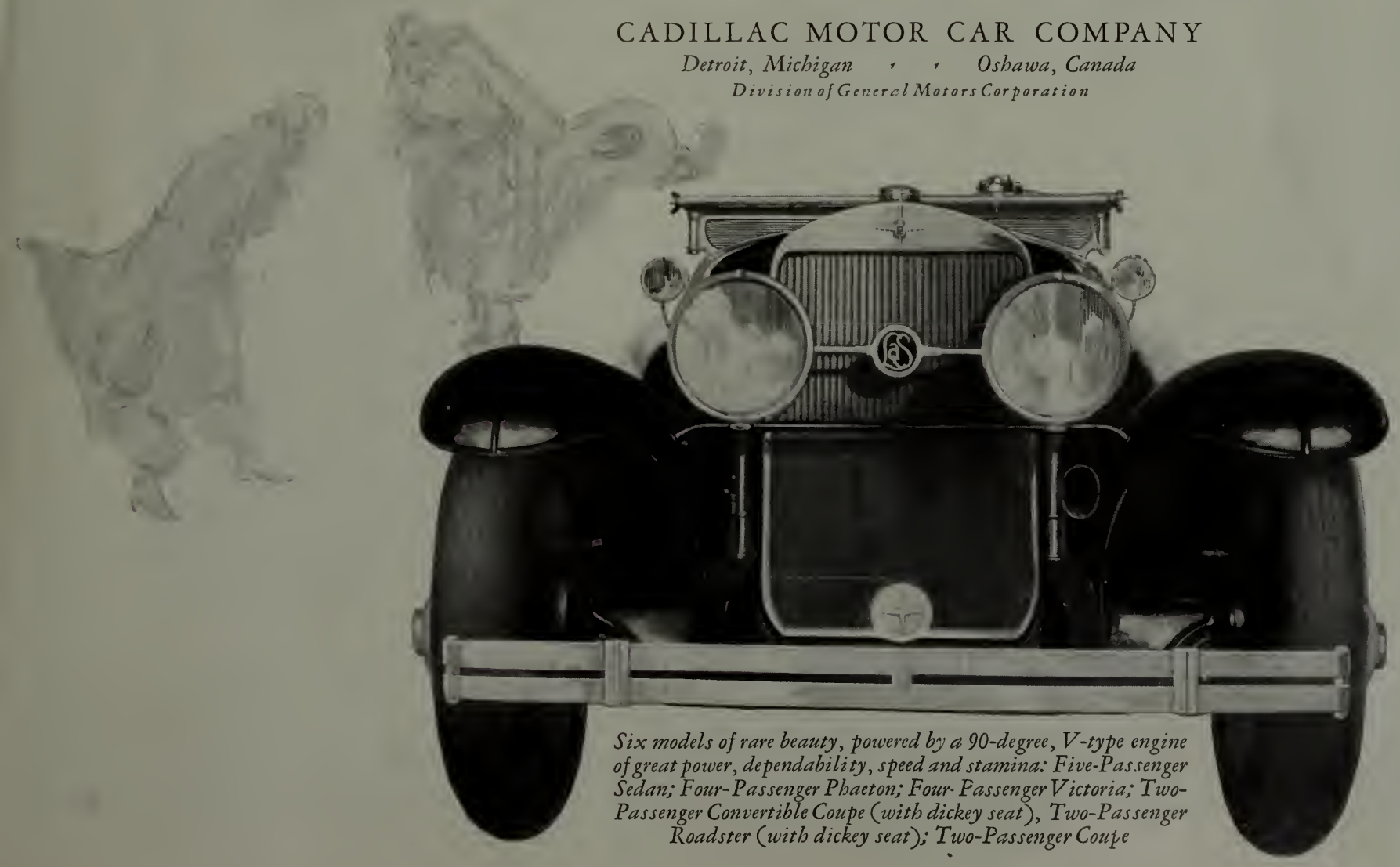
The luminous result is a rarely beautiful car of most brilliant performance—the LaSalle—companion-car in every sense of the word to the Cadillac as *Sieur Rene Robert Cavelier* LaSalle himself was companion in distinguished achievement to that other great early-American, *Sieur Antoine de la Mothe* Cadillac.

*The LaSalle is manufactured completely by the Cadillac Motor Car Company within its own plant.*

CADILLAC MOTOR CAR COMPANY

*Detroit, Michigan • • Oshawa, Canada*

*Division of General Motors Corporation*



*Six models of rare beauty, powered by a 90-degree, V-type engine of great power, dependability, speed and stamina: Five-Passenger Sedan; Four-Passenger Phaeton; Four-Passenger Victoria; Two-Passenger Convertible Coupe (with dickey seat), Two-Passenger Roadster (with dickey seat); Two-Passenger Coupe*



Objects of Art · Tapestries
Antique and Modern
Furniture

From the Baumgarten Collection

# Wm. Baumgarten & Co. Inc.

*Interior Decorations*

Paris
FRANCE

715 Fifth Avenue
NEW YORK

Palm Beach
FLORIDA




PARFUMS

# ISABEY

PARIS

PARFUMS ISABEY
Originally created exclusively for one of the oldest and most aristocratic families of France.



*Isabey's Bleu de Chine*

Until recently the exquisite PARFUMS ISABEY were the private *parfums* of one of the nobility of France. But so completely did their unforgettable and lasting *odeurs* captivate the aristocracy of Paris . . . . that there grew an insistence for the privilege of their use. With charming grace, this world-renowned family acquiesced. First to its *intimes* . . . . then to its native France . . . . now to America—where PARFUMS ISABEY may be obtained in the very smartest stores.

The Isabey odeurs, now the vogue in Paris, are: Bleu de Chine, Lys, Ambre de Carthage, Sourire Fleuri and Divertissement.



BOTTLED, SEALED AND PACKAGED IN FRANCE

PARK & TILFORD, NEW YORK, Sole Representatives

# FURNITURE *BY* NAHON





*The public is cordially invited to our showrooms, where three floors are devoted to a permanent display of our productions.*

## THE FINEST EXAMPLES OF FURNITURE OF THE GREAT DECORATIVE PERIODS INSPIRED THE DESIGNS OF THE PIECES SHOWN ON THIS PAGE

DURING the reign of Queen Anne there developed many notable changes in styles. The furniture of this transitional period was undoubtedly better suited for domestic uses than any that had preceded it, meeting an insistent demand for greater comfort, as well as for more refinement in design. ❀ For over twenty years, The Nahon Company, manufacturers for the decorative trade, have been devoted exclusively to reproductions of the most interesting and charming designs of period work, and to adaptations skillfully conceived to meet modern requirements. Furniture of this character inevitably adds to the congenial atmosphere of one's home.

Write for a copy of our illustrated booklet showing many attractive designs in period furniture.

The Nahon Company

447 EAST 52nd STREET ~ NEW YORK CITY



Ruskin



Rossmore



Belford



Balcombe



Founded 1867

*Photographed in our showrooms*

WE CORDIALLY WELCOME the public at our showrooms where, in settings characteristic of modern home surroundings, our furniture is appropriately and interestingly displayed. We also suggest that you send for a copy of our illustrated booklet, which will be helpful to you if you contemplate purchasing furniture.

Palmer & Embury
M'F'G. CO.
222 EAST FORTY-SIXTH STREET, NEW YORK
MAKERS OF FINE FURNITURE

# To Advertisers

## *You are making advertising history*

The generous use you are making of our advertising pages has enabled ARTS & DECORATION to score with the February 1927 issue what is probably the most distinctive achievement made by any publication. According to *Printers' Ink* magazine, the greatest gain of any magazine in advertising volume for February 1927 as compared with February 1926 was the record breaking accomplishment of ARTS & DECORATION.

*the increase was* 22,642 *agate lines*

75½%

*greater than the same issue last year*

ANOTHER milestone in its advertising progress is that less than two years ago the automobile industry felt they could not fit a magazine *such as they thought* ARTS & DECORATION to be into their advertising plans. Today nine of the largest manufacturers of motor cars use the publication extensively and many more are coming in.

The same condition is taking effect rapidly with the international steamship lines as well as with the leading national advertisers, with the dress and perfume industries, in the building material industry, and it is the magazine preferred over all others today for the advertising of decorative and utilitarian appointments for the home.

This change in less than two years on the part of different advertising groups from where they felt unwilling to use ARTS & DECORATION, to the point where they regard it as an important factor is noteworthy; especially so because there has been no basic change in the publication itself, but is due to an awakening of the advertising world to a publication of extraordinary merit.

These reversals of opinion among so many different advertising groups are pointed out for two reasons: first, to illustrate the widespread acceptance this publication receives from advertisers and, also, because there are some houses who hesitate to use ARTS & DECORATION because they believe its field of influence is indicated and limited by its title. Let me recommend to all such that they look beyond our title into the broad editorial scope of the publication, and consider the character of its circulation and the volume of advertising it carries from so many diversified industries.

Every day more and more advertisers are realizing the vitally important part this publication is equipped to contribute to their sales campaigns. In only one case during the past three years has ARTS & DECORATION failed to surpass its month by month record of the year previous. As a consequence of this awakening appreciation, ARTS & DECORATION carries a greater volume of advertising today than some of its contemporaries having from ten to one hundred times more circulation.

**AMONG THE FIRST 10**

monthly publications carrying the largest volume of advertising during 1926.
Figures from Printers' Ink

| *Rank* | *PUBLICATIONS* | *Lines of Advertising Published* |
|---|---|---|
| 1. | House & Garden | 1,198,945 |
| 2. | Ladies Home Journal | 1,054,649 |
| 3. | Country Life | 881,983 |
| 4. | Good Housekeeping | 821,300 |
| 5. | Harper's Bazar | 813,446 |
| 6. | Vanity Fair | 733,468 |
| 7. | Woman's Home Companion | 679,571 |
| 8. | House Beautiful | 659,533 |
| 9. | American | 533,859 |
| 10. | Arts & Decoration | 518,118 |
| 11. | Pictorial Review | 461,244 |
| 12. | McCall's | 430,975 |
| 13. | Popular Mechanics | 428,821 |
| 14. | Cosmopolitan | 410,393 |
| 15. | System | 380,210 |
| 16. | Nation's Business | 359,955 |
| 17. | Red Book | 334,596 |
| 18. | Delineator | 331,891 |

*No better proof of the advertisers' recognition of the power of* ARTS & DECORATION *to carry their business message into the very heart of the most influential section of our national life could be offered than is contained in this achievement.*

**Eltinge F. Warner,** ***President and Publisher***
**J. A. Judd,** ***Vice Pres. in charge of Advertising***

**FOURTH LARGEST IN GAIN**

during 1926
of all magazines.
Figures from Printers' Ink

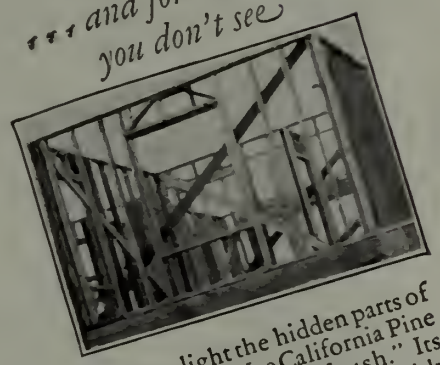
| *Rank* | *PUBLICATIONS* | *Lines of Advertising Gained* |
|---|---|---|
| 1. | House & Garden | 256,736 |
| 2. | Vogue | 178,072 |
| 3. | Vanity Fair | 168,117 |
| 4. | Arts & Decoration | 138,060 |
| 5. | House Beautiful | 131,481 |
| 6. | Country Life | 97,573 |
| 7. | Collier's* | 91,214 |
| 8. | McCall's | 84,168 |
| 9. | Town & Country | 74,561 |
| 10. | Ladies Home Journal | 73,343 |
| 11. | Forbes* | 72,373 |
| 12. | Good Housekeeping | 68,142 |
| 13. | Literary Digest* | 67,510 |
| 14. | Harper's Bazar | 62,325 |
| 15. | Woman's Home Companion | 60,342 |
| 16. | Nation's Business | 59,911 |
| 17. | Harper's | 53,577 |
| 18. | System | 42,296 |

Note—Printers' Ink records for 1925 did not include Liberty and The New Yorker, therefore they do not appear in this 1925-1926 tabulation.





*. . . and for what you don't see*



Don't slight the hidden parts of your house. Use California Pine from "frame" to "finish." Its strength and rigidity are highly rated by U. S. Bureau of Standards. It is economical to handle and works up with little or no waste. Fewer repairs and higher resale value may be expected when this wood is used in structural framing, sheathing, subflooring, window and door frames, lath, etc.

*Beauty*
WHERE WANTED

*Utility*
WHERE NEEDED

# *Artistic Interiors*

## that express the sophisticated taste

CALIFORNIA PINE holds prime place among American homeowners as the wood for charming interiors. This preference is based on three centuries of tradition. For California Pine possesses beauty and service qualities identical with those of the eastern and northern white pines which were the standard for fine home construction since the days of the Pilgrims.

Because of its uniformly soft texture and close, even grain California Pine conforms readily to artistry of design and accuracy of construction. It is easy to cut and saw without splintering. It takes nails right to the edge, holds them tightly without splitting. Architect and artisan like to work with California Pine for these reasons. The beauty of California Pine is permanent. Its freedom from warping, twisting and shrinking prevents unsightly cracks from appearing. Its satin smooth surface is bright and clean and free from hard and soft streaks, so that the grain does not raise. This prevents paints and enamels from cracking, and absence of pitch pockets prevents discoloration. Because of its own light-toned color California Pine takes any finish perfectly making it adaptable to any decorative plan.

California White Pine and Sugar Pine will enhance the beauty of your home in every exposed use, such as for panelling, trim, moldings, mantels, bookcases, stairways, doors, windows, exterior siding and trim, porches and other uses. To really know the possibilities, the beauty, service and value qualities of these wonder woods, send for our free, 48 page, illustrated book, "Pine Homes." It covers the ABC's of home building in simple terms, makes the mysteries of construction plain as daylight, gives views of many attractive homes and will probably give you some clever ideas for your home. The coupon brings it gratis. Mail today.




*Look for this trademark on every board*

OK "Cal Pine" TRADE MARK

*It is the quality and value pledge of this Association of lumber manufacturers with an annual output approximately 2 billion feet*

CALIFORNIA PINE

California White Pine (trade name)

California Sugar Pine

California White and Sugar Pine Manufacturers Association

*Also producers of*

CALIFORNIA WHITE FIR CALIFORNIA DOUGLAS FIR CALIFORNIA INCENSE CEDAR

2325

California White and Sugar Pine Manufacturers Association
677 Call Building · San Francisco

Please send book "Pine Homes" also data sheets on subjects checked:

☐ Sash and Frames ☐ Interior Molding and Trim ☐ Doors
☐ Siding ☐ Exterior Finish and Porches ☐ Lath ☐ Framing
☐ Sheathing

(any other subject)

*Name* _____

*Street* _____ *City* _____



*Photo by* Gillies — *Architect*—Bowman

ALTHOUGH there is no need of protecting the surface of brick—texture being burned in—many tastes are demanding the permanency of brick with the white surfacing which is seemingly so popular.

So Common Brick, amenable to any architectural style, is often given a whitewash finish. This finish is allowed to wear away, leaving a surface of highly colored brick tinted here and there with white—very effective, very charming!

**At Your Service**
**These District Association Offices and Brick Manufacturers Everywhere**

Boston, Mass. . . . . 11 Beacon Street
Chicago . . 614 Chamber of Commerce Bldg.
Denver . . . . . 1735 Stout Street
Detroit . . . 400 U. S. Mortgage Trust Bldg.
Hartford, Conn. . . . . 226 Pearl Street
Los Angeles . . . . . 342 Douglas Bldg.
New York City . 1710 Grand Cen. Term'l Bldg.
Norfolk, Va. . . . . 112 West Plume Street
Philadelphia . . . . . 121 N. Broad Street
Portland, Ore. . . . . 906 Lewis Building
Salt Lake City . . . . . 301 Atlas Blk.
San Francisco . . . . 932 Monadnock Bldg.
Seattle, Wash. . . . . 913 Arctic Bldg.

The Common Brick Manufacturers' Association *of* America
2170 Guarantee Title Bldg.
CLEVELAND, OHIO

BRICK *forever*

**Common Brick Ass'n.**
**2170 Guarantee Title Bldg., Cleveland, O.**
Send me the Books checked below, for which I enclose the price indicated.
☐ *"Your Next Home"*—(New Edition) Photos and Plans of 57 homes (10c)
☐ *"The Home You Can Afford"*—62 homes (10c)
☐ *"Brick, How to Build and Estimate"*—(25c)
☐ *"Skintled Brickwork"*—(15c)
☐ *"Farm Homes of Brick"*—(5c)
☐ *"Brick Silos"*—(10c)
☐ *"Multible Dwellings of Brick"*—(10c)
☐ *"The Big Question"*—FREE

*Name* _____

*Address* _____



# *Will Your 1927 Home Have 1900 Walls?*

Yesterday's walls were drab, flat, characterless. They contributed nothing toward the decorative scheme.

Today's walls and ceilings *harmonize,* not only in color, but in *texture,* with the furnishings, the outside finish and the entire spirit and feeling which the architect has been to such pains to create.

Textone, the modern *plastic* paint, has made this pleasantly possible. With Textone any rough or smooth surface finish —Italian, French, Spanish, Flemish, English, Dutch, early American, Colonial—whatever fancy dictates or the setting demands, may be had easily and economically.

Your painter-decorator will apply Textone —no special tools or training needed. May we send you the full details, in attractive book form? Mail the coupon.

Reg. U. S. Pat. Off.

**TEXTONE**

THE PLASTIC PAINT

*Made by the United States Gypsum Company*

USG

STANDARD BUILDING MATERIALS

UNITED STATES GYPSUM COMPANY

*General Offices:* Dept. 155, 205 West Monroe St., Chicago, Ill.

MAIL THIS TODAY!

UNITED STATES GYPSUM COMPANY
Dept. 155, 205 W. Monroe St., Chicago, Illinois

Please send me your illustrated book on *Textone*, the plastic paint.

*Name*.....

*Address*.....

*City*.....*State*.....

# *The more beautiful* AMERICAN CORTO



# *Everything a radiator should be*

A fitting culmination of all that has gone before in American Radiator history is the more beautiful AMERICAN-CORTO Radiator—a radiator which reduces to the finest possible elements of beauty—and the most practical heating results—the great wealth of engineering and manufacturing experience which constitutes American Radiator Company A WORLD INSTITUTE OF HEATING.

The more beautiful AMERICAN-CORTO is available at ordinary radiator prices.




## AMERICAN RADIATOR COMPANY

Showrooms and sales offices: New York, Boston, Providence, New Haven, Newark, Philadelphia, Baltimore, Washington, Buffalo, Richmond, Pittsburgh, Cleveland, Detroit, Cincinnati, Atlanta, Chicago, Milwaukee, Omaha, Indianapolis, St. Louis, Minneapolis, St. Paul, Denver, Kansas City, San Francisco, Los Angeles, Seattle, Toronto, London, Paris, Milan, Brussels, Berlin.

*Makers of IDEAL Boilers for coal, coke, oil and gas. AMERICAN Radiators, ARCO Hot Water Supply Heaters, VENTO (Ventilating) Heaters, Heat-Controlling Accessories, and other products for drying, humidifying, cooling and refrigeration.*

# THE BRISTOL COMPANY

IMPORTERS *Classic Furniture* MANUFACTURERS



An atmosphere of inherent perfection pervades the Bristol Display House—where Masterpieces of Classic Furniture may be seen in rooms interestingly decorated in the period manner. The counsel of Bristol experts — and the service of experienced craftsmen—will be invaluable in assisting you to greet the Spring in the pleasant knowledge that yours is a flawlessly appointed, exquisitely furnished home!

Entree to the Bristol Display House
may be gained through your
Dealer or Decorator

## 319 EAST 62ND STREET • NEW YORK

## AN IMMENSE TREASURE HOUSE

# From England under the Stuarts

ALMOST, one might deem the delightful grouping shown below a part of an interior transported in its entirety from some country house where Charles the Second and Nell Gwyn made history. A background of mellow-toned paneling provides the perfect milieu for the old coffer or chest, the elaborately detailed side chairs, and the Knole sofa of cardinal brocade . . . . Such a grouping, superbly combining, as it does, outlines of utmost refinement with a certain sophisticated simplicity, would be admirably adapted to the gracious living-room of a town apartment or a hospitable country home. And such interiors it is the pleasure of the Hampton Shops to prepare for their clients. Whether you wish your home to be furnished with veritable antiques or with matchless reproductions, you can be served by the Hampton Shops Decorators. You would find a visit to the Hampton Shops an inspiration indeed, whatever may be your furnishing needs—a single well-chosen sofa, a desk or commode; or, still more important, the entire decoration and plenishing of some stately country house where hospitality will reign.

18 East 50th Street, New York

## Hampton Shops . .



Furniture
Decoration
Antiques



*Queen Anne Living Room, in the KAPOCK HOUSE by Lyman W. Cleveland, Philadelphia*

# *THE SECOND SUCCESSFUL YEAR*

of the KAPOCK HOUSE, 2011 Walnut Street, Philadelphia, far surpasses that of last year, in its beautiful decoration and home furnishings.

The KAPOCK HOUSE which is located in the ultra fashionable part of Philadelphia, right off Rittenhouse Square, was constructed to show the many uses of unfadable KAPOCK fabrics for sunny windows—furniture coverings—lamp shades—shower baths—bedspreads, etc.

Six floors have been given over to unusual furniture—rugs—lamps—art objects, etc., gathered from all parts of the world and correctly placed by a dozen well known decorators. Fifty leading manufacturers and dealers have contributed to this unique exhibit.

Here are displayed many novel suggestions for gifts.

Do not miss seeing this museum of art—*nothing like it in the world.* A walk thru the KAPOCK HOUSE and you'll know more about interior furnishings than you could ever learn from books or sketches.



THE KAPOCK HOUSE

at 2011 Walnut Street, Philadelphia, is furnished and decorated throughout by leading decorators. It is a splendid example of the many effective uses of KAPOCK fabrics. Open every week day free to the public, 9 a.m. until 5 p.m.

Under the Supervision of

## A. THEO. ABBOTT & CO.

SOLE MAKERS OF GUARANTEED SUNPROOF

# KAPOCK
REGISTERED

## Decorative Fabrics

"Endorsed as unfadable by the many who know"

NEW YORK PHILADELPHIA

*Dept. V. Send 10c for your copy of "Kapock Sketch Book" in Colors*



*Authentic reproduction of rare examples of French Masterpieces imported from our Paris Ateliers.*

# Creating a Boudoir of Beauty and Distinction

IN recreating the many pieces of furniture for the bedroom or boudoir, Jacques Bodart has produced a variety of designs, a perfection of color, an unequalled strength of construction coupled with comfort and adaptability in every piece offered.

Whether it be a delicately carved bed, a finely proportioned dresser or a luxurious cushioned bergère, each is made with meticulous care by expert cabinetmakers in France.

The hand of man alone can reproduce the works of the old masters and preserve the beauty of structural line, the fascinating patine of age and the mellowness of years.

*We will be pleased to show our reproductions and antiques to visitors who present the card of their Decorator or Furniture Dealer.*

Jacques Bodart, Inc.

RUBY S. CHAPMAN, *Pres't*

ANTIQUES & REPRODUCTIONS

383 MADISON AVENUE

NEW YORK PARIS

# *Floors You Love to Walk on*



Floors of the modern home —soft, luxurious and beautiful —should be covered with "Claridge" Plain Wide Seamless Carpet. There are twenty beautiful colors to choose from —glorious greens and blues, soft taupes and lovely shades of red and gray.

"Claridge" is richly soft yet wonderfully durable. It will harmonize with the decorative scheme of your home—for the present vogue in floor covering demands plain wide carpet.

Ask your dealer to show you "Claridge"—and insist on seeing "The Golden Thread of Quality" which is woven into the back of every yard. It is the distinguishing mark of genuine "Claridge."

CHARLES W. POULSON & SONS
CARPET CO., INC.
295 Fifth Avenue New York, N. Y.
*Mills: Philadelphia, Pa.*

CLARIDGE

PLAIN WIDE
SEAMLESS CARPET





THIS LOUIS XV. IMPORTED CRETONNE AVAILABLE IN FOUR COLOR SCHEMES.

DECORATIVE WITCHIN FABRICS

# WITCOMBE McGEACHIN & CO.

IMPORTERS MANUFACTURERS & DISTRIBUTORS OF FINE DECORATIVE UPHOLSTERY AND DRAPERY FABRICS AND SPECIAL HAND-MADE RUGS

HEYWORTH BLDG.
CHICAGO ILL.

MAIN OFFICE AND SHOW ROOMS
22 WEST 37TH ST. NEW YORK CITY

420 BOYLSTON ST.
BOSTON MASS.

# DAWSON

## 19 East 60th Street
## NEW YORK



One of a pair of very fine Sheraton Satinwood Console Tables with painted tops, gilt friezes and legs

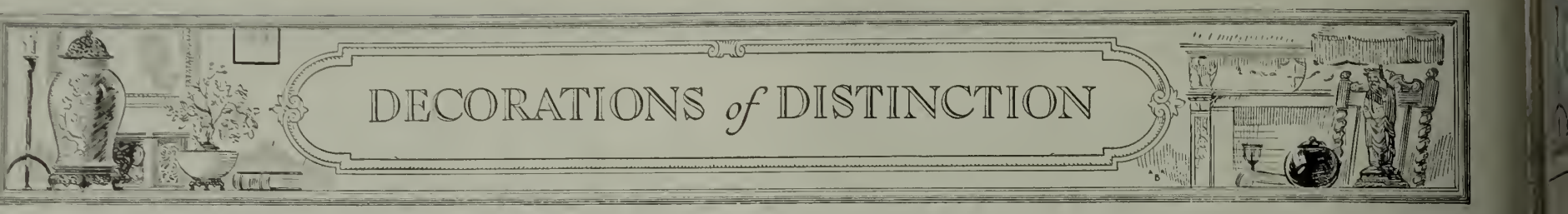
OLD ENGLISH FURNITURE

INTERIOR DECORATIONS

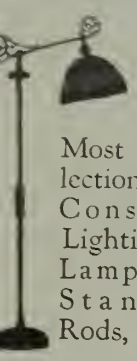
OLD TAPESTRIES
and NEEDLEWORK

OLD VELVETS
and EMBROIDERIES

*Member of the Antique & Decorative Arts League*




*Hand Wrought Iron and Bronze*



Save by dealing direct. Low overhead makes large savings possible.

Most wonderful selection of Mirrors, Console Tables, Lighting Fixtures, Lamps, Smoking Stands, Curtain Rods, etc.



CRAFTSMAN FOUNDRY
*H. Zimmermann & Co.*
13 E. 22nd St. Dept. A New York
Phone 5826 Caledonia

THE MILCH GALLERIES



*Water Nymph" by Edw. McCartan*

SPECIAL SCULPTURE EXHIBITION
*for*
*Garden and Grounds*
*Throughout May*
108 WEST 57TH STREET
NEW YORK CITY

HARRIET C. BRYANT

*Old Wall Paper in Replica*

*SCREENS*

2 WEST 47TH STREET
NEW YORK CITY

# From the Smart Shops

Under the Direction of ELIZABETH LOUNSBERY



*Antiqued black painted metal tea tray, 18" x 25½"; yellow and black willow magazine basket with flower decoration; canvas covered waste basket with machine crewel embroidery, and wax roses. Courtesy of B. Altman & Co.*

WITH the outlook of approaching summer our interest is revived in the decoration of our summer homes and in the many things that relieve our surroundings of cold formality. These may be found, in variety, at B. Altman & Co., as in the Italian damask bedspreads of soft, light weight, or those of taffeta, so suitable for the guest room. Plain satin cushions, too, that add a pleasing glint of color with others of crewel embroidery are really decorative.



*Tuscan walnut console table, top 24" x 36", one of pair with old Italian copper wine jug and embroidered velvet. Courtesy of L. Guidotti*

Waste baskets, also, offer a wide selection and wax flowers of all kinds, such as delphinium and thistles, tempting in their naturalness. For the woman who enjoys needlework there is a collection of imported half worked patterns, unlimited in subject, with special silks in all desirable shades. Satin bags may likewise be had, of adequate size to hold this work. English rug canvas for hooked rugs on which a design may be easily carried out on the stamped squares, is also shown.

Raffia table sets and brilliant Italian straw linen hampers are other practical accessories for the summer home with baskets for all uses. For the bedroom, there are glass lined chintz covered drawer boxes and stocking racks, that are an indispensable convenience, as are the cretonne dress wardrobes, containing six or eight hangers within one bag, and the collapsible chintz covered shoe stand, so desirable for traveling.

In furniture for the country house, among reproductions, the interest centers in a remarkable collection of maple. In this open stock are found faithful copies of



*Reliquary, XIIIth century Italian polychrome wood, 16½" high, with carved and gilded wood candlesticks. Gold embroidered red velvet maniple. Courtesy of Laura Wand*

MRS. BOSTWICK
MRS. TREMAN

*Attractive Interior Furnishings*

694 MADISON AVENUE
NEW YORK CITY



*"Homework"* (32 in. square)
FREDERICK C. FRIESEKE

*35th Anniversary Exhibition of Paintings by American Artists*

*March 29th to April 11th*

RETROSPECTIVE:
Prominent painters whose First Exhibitions were held in our Gallery.

PROSPECTIVE:
The younger generation of men whose future in art seems assured.

*Anniversary Catalogues free on request*

MACBETH GALLERY
*Founded 1892 by William Macbeth*
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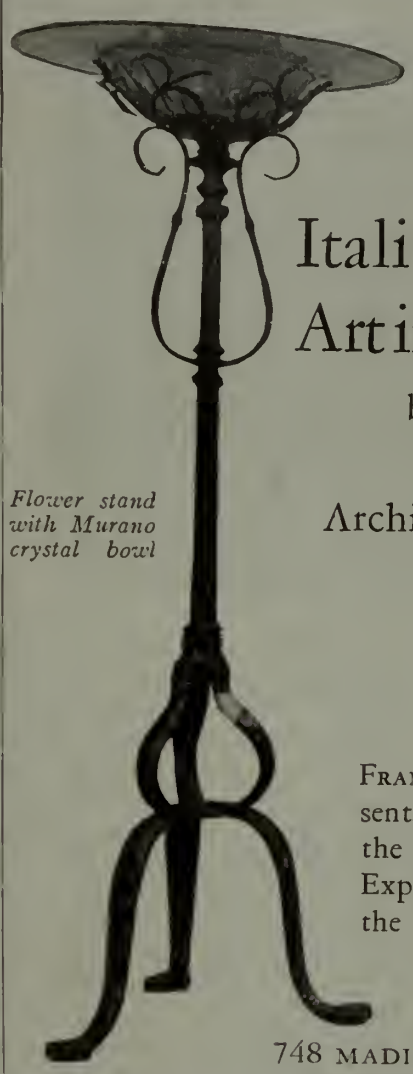


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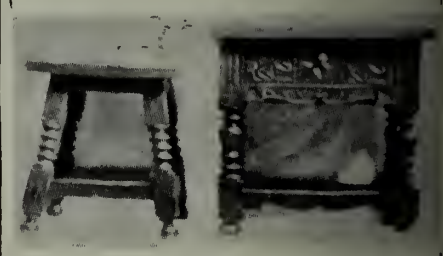
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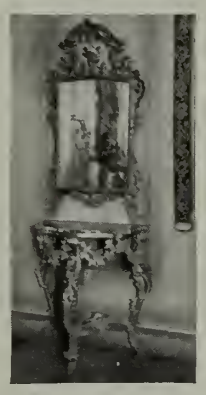



*(Left) Two light fixture 4½" x 9", black finish with gold stenciled eagle and banding and etched chimneys. Lamp bracket with 12" stained brass back plate and smoke bell. English design, double sidelight in dull pewter finish and 10" diameter plate with etched border and crest. Courtesy of Mitchell Vance & Co.*


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early American pieces, for bedroom and living room use and chintz upholstered armchairs, small and large, true to the lines of their distinct type. Pineapple carved mahogany four post beds and furniture of the same brown finish are also shown. A chaise longue, upholstered in striped rayon, and complete curly maple breakfast sets with painted bedroom furniture for boys and girls are other examples of exceptional value. A department devoted to the special making of bedding and so arranged as to conveniently display all materials used offers exceptional facilities to the customer.

For those who are looking for interesting wrought iron for indoor or outdoor application, the stock of L. Guidotti, comprises reproductions of all early Italian periods. Grilles and gates of intricate design are found here with genuine old Spanish balconies, reminiscent of the romance of the Old World. Processional lanterns, also, in polychromed tin with colored glass panels that may be converted into the most effective hanging lights. The reproductions, copied from old museum pieces, sold by this firm, are made by their expert craftsmen in Naples and then sent to the New York branch and to that in Los Angeles, Cal.

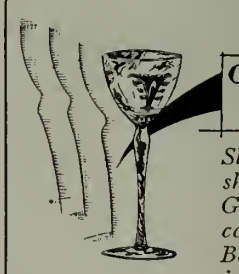
Church candle sprays, of gilded iron, adaptable as table lights or sidewall fixtures, are also to be had with iron torcheres, some of the most delicate rendering. Italian iron hanging baskets, old brackets, fire irons, Spanish and Italian locks and Piemonte copper kettles and jugs all contribute to the interest of the collection with beautiful old gilded Venetian lanterns. Stone garden figures, as well, are shown and wood sculpture. The Italian and Spanish furniture comprises many fine old pieces and reproductions amongst which is an elaborately carved screigno, that would serve conveniently as a radio cabinet.



*New ebonized metal and brass smoking stand with electric lighter. Quilted glazed chintz wing chair with loose cushion and maple drop leaf revolving top table, 18" x 22", height 22". Courtesy of B. Altman & Co.*

Upon entering the studio of Laura Wand one is impressed with the atmosphere of a real living room rather than that of a commercial studio, although everything about the room is for sale. Here, Mrs. Wand has associated, in harmonious relation, lovely old pieces of XVIth century Italian furniture and XVIIIth century French with a damask covered sofa and chairs, against a background of Italian pink painted walls. At the left of the sofa stands a XIIIth century Spanish polychrome money chest, and, at the end of the room a Renaissance Florentine console with a black marble top, over which hangs an old gilt frame mirror, of unusual beauty.

Occasional tables and a walnut commodina display the smaller accessories with bowls of flowers that create a lived-in feeling in surroundings so unlike the average




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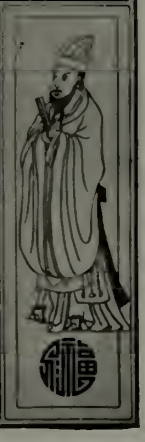
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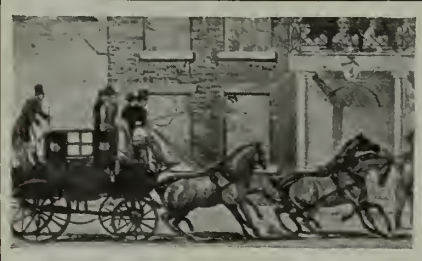

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The selection of appropriate lighting fixtures which form so important a feature of both the country and city home is amply provided for in the stock of Mitchell Vance & Co. This includes many types, some simple in character suited to an early English or American interior, as those illustrated. An adaptation of the lamp bracket as a centre light is made with one or four lights under one large tin shade. Another effective overhead light is seen in the new pressed glass sunburst with silver mounts. Still another centre light, in wrought iron, is equipped with four cylindrical decorated parchment shades.



*Unpainted dressing table of hard wood, containing four drawers and swinging arms for drapery. Size 18" x 36" or larger. Shield mirror, 22" x 26". Courtesy of The Campbell Shops*

A Dutch Colonial hall light in brass finish with an etched globe, suggests an old lamp and there is a similar hanging light better suited to the early American hallway. An amusing side bracket, somewhat French in feeling, shows a spreading fan, in brass, trimmed with silk cord and tassels. In table lamps, the adaptation of a Spanish candlestick with a rose silk shade is among the newer designs. The floor lamps tend towards simple green finished metal standards, free from any attempt at elaboration.

Other creditable reproductions include early types of maple chairs and tables. An interesting group in Georgian silver comprises a case with two slender crystal claret pitchers, mounted in silver, a pair of covered vegetable dishes, and several odd goblets.

For the country house, the appeal of painted furniture is undeniable, especially when it may be carried out in period types, such as may be obtained at The Campbell Shops. In the bedroom furniture for example, a poudreuse that is now made along Provençal lines and stained to resemble fruit wood is among the latest productions. Dressing tables, to be draped in silk or chintz, are also to be had at reasonable prices with separate mirrors, night stands and tables among which is the two shelfed Provençal type.

Desks, open dressers, hanging shelves, chairs and tables that include the drop leaf, gateleg and the plank top table with benches to match are other examples that are made in selected hard wood. Day beds and four posters, with or without canopies, to be stained in mahogany or maple are also available. In fact, any article of furniture desired, of an original design or to match other pieces, may be ordered here.

At The Galleon, a shop devoted to decorative articles, is found a unique collection of old Venetian glass courting cups in rich colorings with enamel decoration, rare Chinese paintings on silk and Chinese snuff bottles. A tea service in cerulean blue French pottery attracts the eye as one passes on to a cherrywood cabinet, with scroll end shelves, filled with choice bits of china. Dainty Venetian glass toilet bottles and a powder bowl make further appeal as does a convenient little lacquer dressing table having a kidney shaped top. A Duncan Phyfe sewing table and a pair of tall narrow bookcases with two shelves enclosed are also among the furniture displayed.



*Revolving telephone stand with red and gold painted decoration. Other colors. Width 16", height 28". Courtesy of The Galleon*

In the smaller things that become the telling accents of a room's decoration the New York shops offer endless variety. One has only to look about—and just that necessary touch of color may be found, or in furniture, the very piece that is desired to complete the beauty of the surroundings.



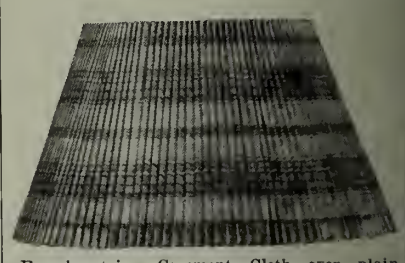

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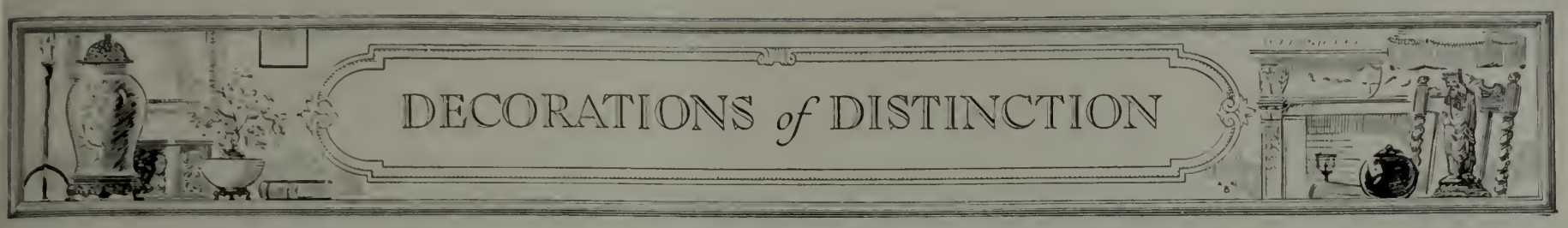


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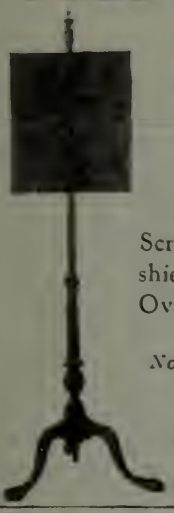
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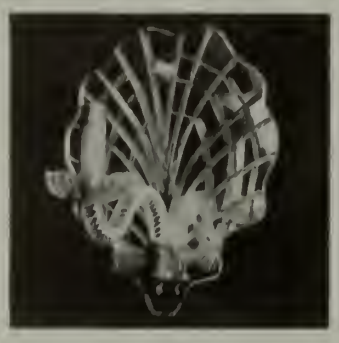
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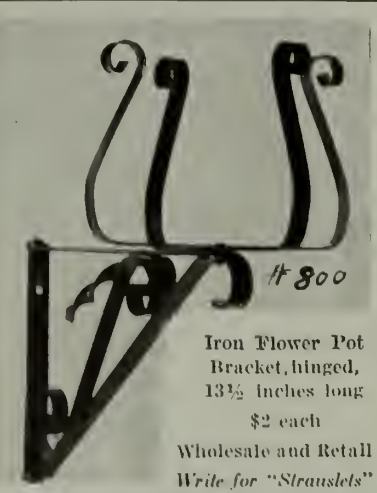
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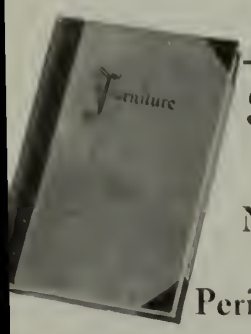
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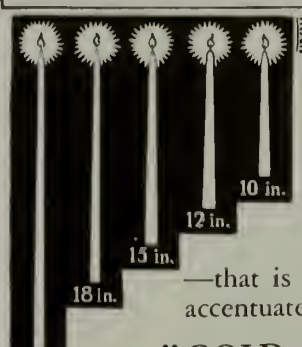
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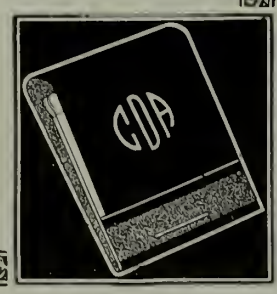
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APRIL, 1927

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ARTS & DECORATION
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PUBLISHED every month. Volume XXVI, Number 6. Publication office, 45 West Forty-fifth Street, New York City. Subscription price $6.00 a year; two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the postoffice in New York City under the act of March 3, 1879. Copyrighted, 1927, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

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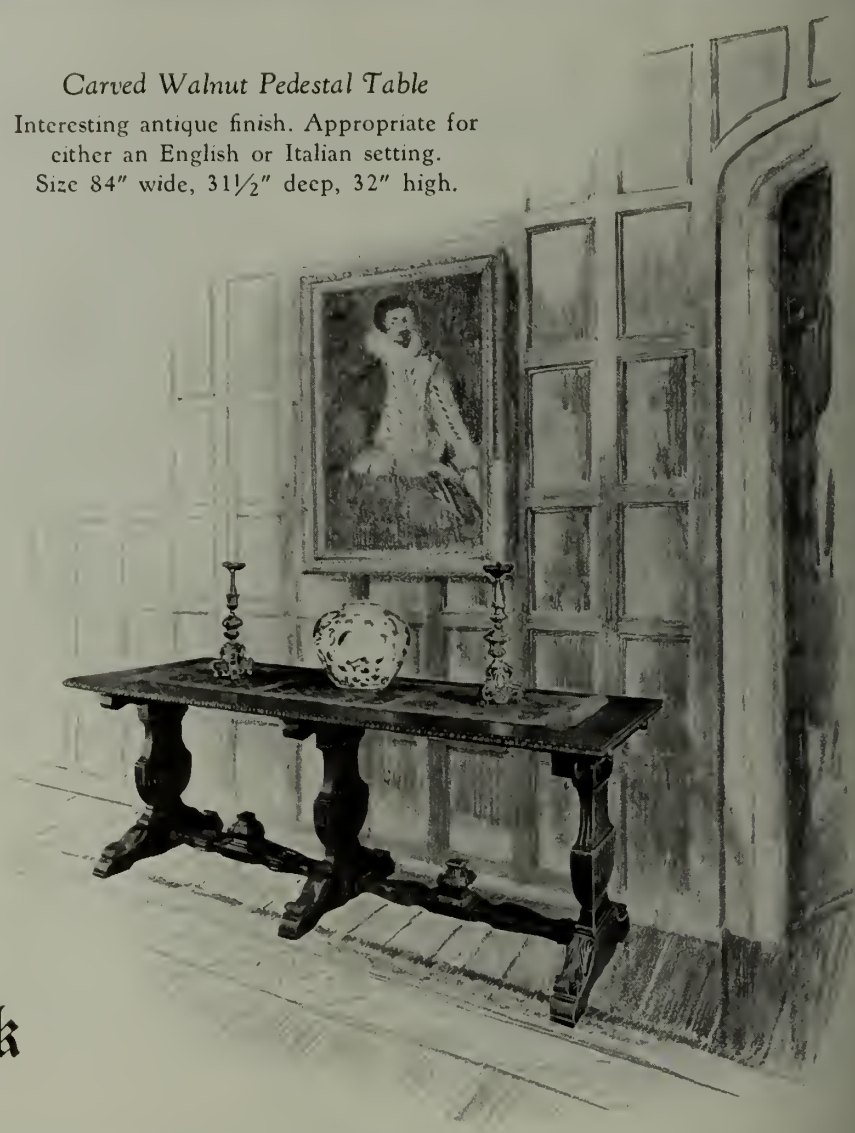
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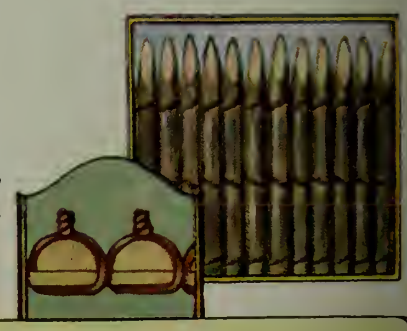
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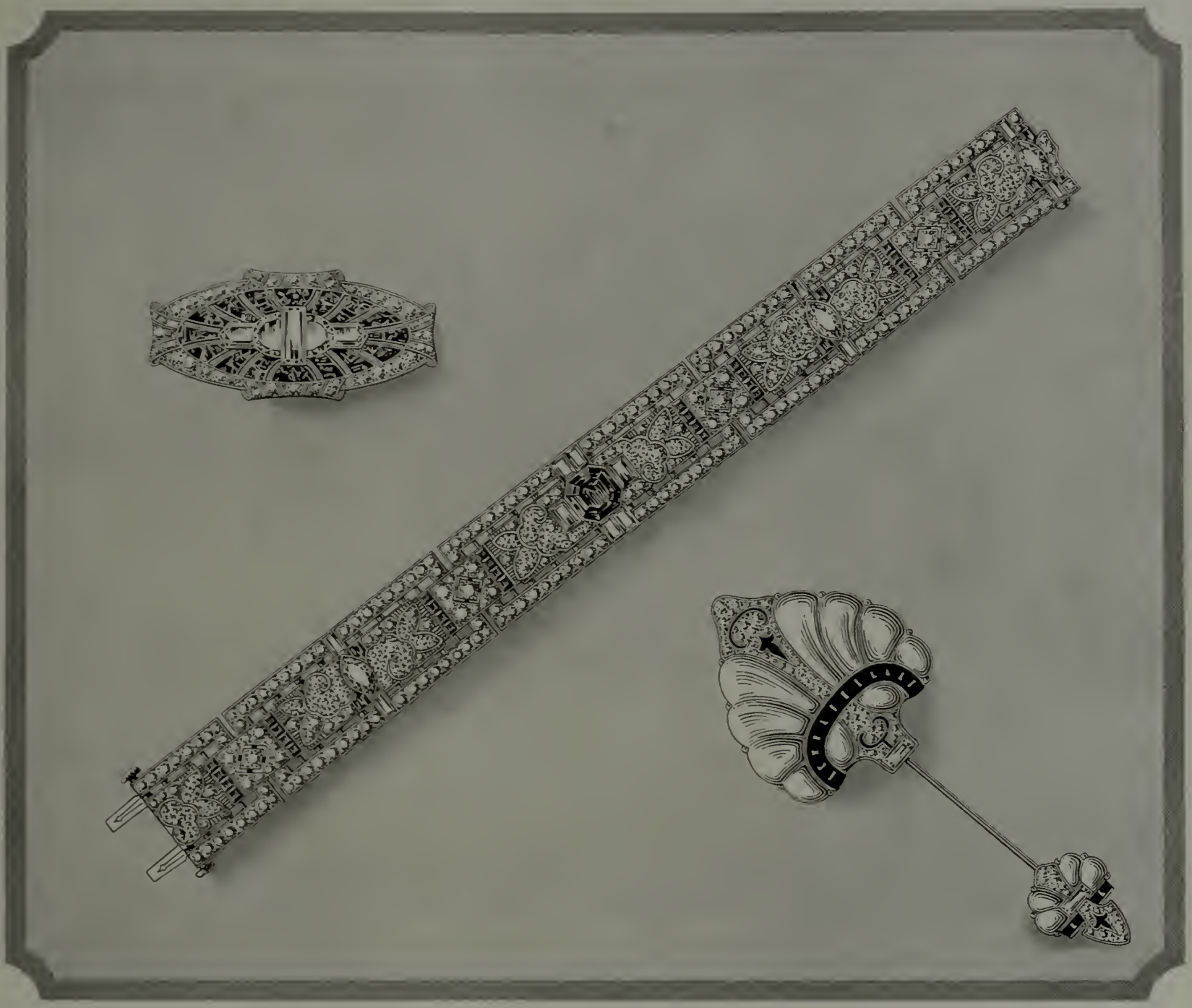
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# A Study in Fine Decoration



Photo by S. H. Gottscho

*This luxurious living room in a New York apartment is paneled in walnut. The bois de rideau treatment of the windows is particularly interesting, for the carving and arch make a perfect frame for the draperies of brilliant red brocatelle. The ornamental glazed ceiling is in a warm ivory tone. Interior designed and executed by Herts Bros.*

Arts & Decoration
*Beautifying the Home Through the Arts and Interior Decoration*
VOLUME XXVI *April, 1927* NUMBER 6

# A Luxurious New York Apartment

## *Elaborate Wood-Carving after the Manner of Grinling Gibbons, the Famous English Craftsman, Is One of the Chief Beauties of This Unusual Fifth Avenue Home*

*By* GILES EDGERTON

WHEN the last history of the world has been written and man's successive stages of growth have been catalogued under such headings as the "Stone Age," "The Golden Age," "The Mauve Decade" and so on, our own particular era may be known as the "Apartment Age." For so far as this country goes, at any rate, we are fast becoming a nation of apartment dwellers. Every day sees the demolishing, in New York, Philadelphia and Boston, of some great house that stood for the formal and highly involved social life of the nineties; or perhaps some less fashionable dwelling which represented a conservative family life, the strands of which were closely interwoven with the best society of this country. Now when the son or daughter of such a family marries, the new menage is established not in a house but in an apartment. They may, and probably do, have a country place somewhere; but the "town house" is usually a section of a steel and stone skyscraper, one of those audacious exclamation points which America alone interjects into the story of mankind.

The word "apartment" has taken on a new significance during the last ten years. Previously one thought of a horrid crowded little place with a "bed sitting room" and an imitation kitchen and bath—a place of makeshifts. In those days an apartment was anathema to anyone who had a feeling for what a home should be, a lovely place in which one lived a comfortable, gracious life. But the modern apartment often has as much room as a whole house, with the added advantage of more bathrooms than the house of a decade ago ever dreamed of in its wildest moments. There is space enough for family treasures, for newly acquired pieces of beautiful furniture. The ceilings are high enough to make the hanging of tapestries possible; one may have a living room and a dining room which makes entertaining on a large scale possible; and there is a kitchen which is the last word in efficiency.

One of the most beautiful apartments in New York and one which is at the same time "homelike" in the truest sense of the word has just been completed in the building at 944 Fifth Avenue. It was planned and practically built by the decorator especially for its occupants, to be suitable to the life they lead and to meet their own personal requirements, just as an architect and decorator would plan and build a private house. The apartment occupies a whole floor and has fifteen rooms and five baths. Thus do these modern apartments assume the proportions of whole houses. As one goes down long corridors and from one spacious room to another, the only evidence that one is in an apartment and not a house is the absence of "upstairs and down." The apartment was turned over to the decorator in its crude state, that is, there were only the rough plaster walls with which to begin. Inside this shell the apartment was created.



*Photographs by S. H. Gottscho*

*In the living room is a particularly fine reproduction of Grinling Gibbons's wood-carving. Over the mantel are flowers and airy garlands and the frame is ready to receive an 18th century painting. The lighting fixtures and the splendid andirons are Georgian in design and are finished in antique silver. A section of the ornamental ceiling is shown*

The most striking features of the apartment are perhaps the beautiful woodwork and ceilings which have been created. One steps from the elevator into a vestibule which is faced in marble in three colors, tan, yellow and black. There is a domed ceiling in dull gold, studded with vari-colored fleurs-de-lys, in the centre of which is a concealed light. The vestibule opens into a dignified yet hospitable foyer, with a distinct Italian Renaissance feeling. The floor is of inlaid marble in white, black and gray. The walls are rough plaster in mingled colors with a paneled wainscoting of walnut, 30 inches high. The magnificent ceiling has heavy beams of walnut, with a rosette of dull gold in alternating squares; and from the centre of the ceiling hangs an old Italian lantern of dull gold carved wood, with a brilliant crimson tassel. One of the heavily carved doors leads to the vestibule; the other into the living room. Between the doors stands an old Gothic cabinet of carved oak on top of which is a curious lamp of crystal in the form of a miniature Chinese house, inside which sits a tiny immutable Oriental figure. A 17th century Flemish tapestry hangs on one wall, in front of which is an Italian Renaissance chair of walnut, with a cushion of green and gold. The lighting fixtures on the wall are of carved wood, backed by engraved mirrors.

The living room, three views of which are illustrated, is 35 feet long and 20 feet wide with a 10 foot, 6 inch ceiling. An extra floor was sacrificed in the building so that the ceilings might be this unusual height; instead of 14 floors there are 13. Two steel supporting columns made an ugly break in the walls and destroyed the symmetrical lines of the room. The decorator therefore "furred out" the room with wood lath and plaster one foot beyond



*On one wall of the living room hangs a 17th century Flemish tapestry, depicting King Solomon in judgement. Several of the chairs are covered in old needlepoint and the wing chair is in blue velvet with a band of fine tapestry. An old Oriental rug in soft colors covers the floor most effectively*



*The dignified yet hospitable foyer has a distinct Italian Renaissance feeling. The floor is of inlaid marble in white, black and gray. The magnificent ceiling has heavy beams of walnut, with a rosette of dull gold in alternating squares. The heavy walnut doors are finely carved*

e original walls and paneled the room in lnut. This not only concealed the support- columns but created at the windows a one t recess which permitted the use of a wide diator, made at an especially low height, 16 ches, which makes an attractive window t. The frieze which runs around the top of e paneling is of plaster, grained to look like lnut. The beautiful ornamented ceiling is a warm ivory tone, glazed, and has a rich- ss of color seen usually only in old ceilings Georgian houses. The unusual height of the om makes such a ceiling possible whereas in room nine feet high it would create an over- wering effect.

The outstanding beauty of the room, how- ver, is the reproduction of Grinling Gibbons's ood carving in bold relief, the originals of hich are in some of the rooms in Hampton ourt Palace. These extraordinary reproduc- ions are done in wood fibre, stained to match erfectly the lustrous color of the walnut aneling. Over the mantel shelf are the flowers nd airy garlands, the bows and cupid's knots

The small table opposite the sofa, between two chairs, is an Adam table of satinwood on which stands a Chinese lamp of clear crystal. The lighting fixtures and the splendid andirons are Georgian in design, and are finished in antique silver.

The library, a view of which is shown in the illustration, was treated in a lighter vein. Here again the room was "furred out" and paneled in natural colored pine which has been waxed and the window recess has the low radiator. Under the book shelves in the wainscoting are cupboards with hinged doors which allow ample storage space for prints, larger volumes and other treasures of the library. In a wall recess on the opposite wall, not seen in the photograph, are shelves on which stand antique pieces of pewter. The wood carving in this room is particularly fine, with its narrow fluted pilasters and over-door decorations.

Although this room is devoted to books, it has none of the austerity and heaviness so often associated with a library. The delightful window hangings are of a soft woolen material,

True to the elegant era which the room represents, the furniture is of rosewood, one of the rare woods which the cabinet makers of Marie Antoinette's day thought only fit for the palaces of the nobility. Each piece has bronze ormolu mounts. The table at which a large number of guests may be seated comfortably is particularly beautiful. The top is inlaid with tulip wood, with a border of fruits in natural colored woods. The base is finished in antique gold. The rosewood chairs are covered in the same green satin damask which is used for the window draperies.

The buffet in the dining room is an old piece of rosewood, beautifully mounted in bronze ormolu, with a top of breche violete marble. The floor is covered with an old Oriental rug, the soft jewel-like colors of which blend harmoniously with walls and draperies.

The owner's bedroom is a fine example of a room in which elegance and restfulness have been combined to an unusual degree. The walls are covered from baseboard to cornice in a soft cream satin brocade. A reproduction of



*The library is paneled in natural colored pine which has been waxed. Under the book shelves in the wainscoting are cupboards with hinged doors*

*The wood carving in this room is particularly fine with its narrow fluted pilasters and over-door decorations. The furniture is maple and the hangings of wool embroidered crewel work*

*Interiors designed and executed by Herts Brothers*

so beloved of early woodcarvers. The frame over the mantel is waiting for a Raeburn or a Gainsborough or some other delightful painting of the 18th century. The carved moldings around the panels are in bold relief instead of flat against the walls.

The *bois de rideau* treatment of the five windows is excellent, for the carving and the arch make a perfect frame for the draperies of brilliant red brocatelle which are edged with a tasselled fringe, looped up, and allowed to trail a few inches on the floor, an effect which contributes not a little to the richness and elegance of the room.

The color scheme harmonizes beautifully with the mellow color of the wood and the ivory of the ceiling. The marble of the mantel is a warm creamy yellow. An old Oriental rug in soft colors covers the floor, and against one wall hangs a 17th century Flemish tapestry depicting King Solomon in judgment. The Queen Anne sofa near the fireplace is covered in blue and gold brocatelle. Several of the chairs are covered in old needlepoint; and the wing chair is in blue velvet with a band of fine tapestry.

the brilliant embroidered flowers done in hand-embroidered crewel work. The barrel chair is covered in a colorful glazed chintz, the same material covering the cushion on the maple chair which stands before the old maple desk. In a recess on one side of the room, not shown in the photograph, is a maple day bed. The floor is covered with a neutral toned carpet on which are several brightly colored old hooked rugs. On top of the desk stands a pewter lamp with a pleated shade.

The other rooms in this apartment are equally interesting, each being done in the style of a different period. There is a Louis XVIth dining room which might have been transported, intact, from a room in an old French palace, so correct are its period architecture and decoration. To begin with, the decorator created a room which is a perfect setting for the rare furniture that graces it. The magnificent ceiling is in old ivory; the paneled walls in green and old gold and the crystal lighting fixtures are reproductions of those in the palace of Versailles. The window hangings are of green and gold satin damask.

an old Aubusson carpet covers the floor. The twin beds are of rosewood, with head and footboard paneled in an opalescent brocade of lavender, green and gold and around the sides is a carved border from which hangs a rich fringe. There are two or three original Aubusson chairs, an original bergere of the period and a comfortable chaise longue in three pieces.

The most interesting piece of furniture in the room, however, is a chifforobe of tulip wood, with bronze ormolu mounts. It was originally a bookcase, but by remodelling has been made to serve in its new capacity. The bookcase and each one of the ormolu mounts is signed by a famous cabinet maker of the reign of Louis XVIth. There is also an original Louis XVIth commode of rosewood and a three part mirror over the mantel, in which is set a small decorative clock.

Considering the apartment as a whole, the effect is one of luxury happily combined with comfort and may well be termed an achievement in architecture as well as in decoration.



*Ocean side of a Spanish farmhouse at East Hampton*

# Cima Del Mundo

## *A Spanish Farmhouse Nestling in the Long Island Dunes, Designed and Built by Robert Tappan for Eltinge F. Warner*

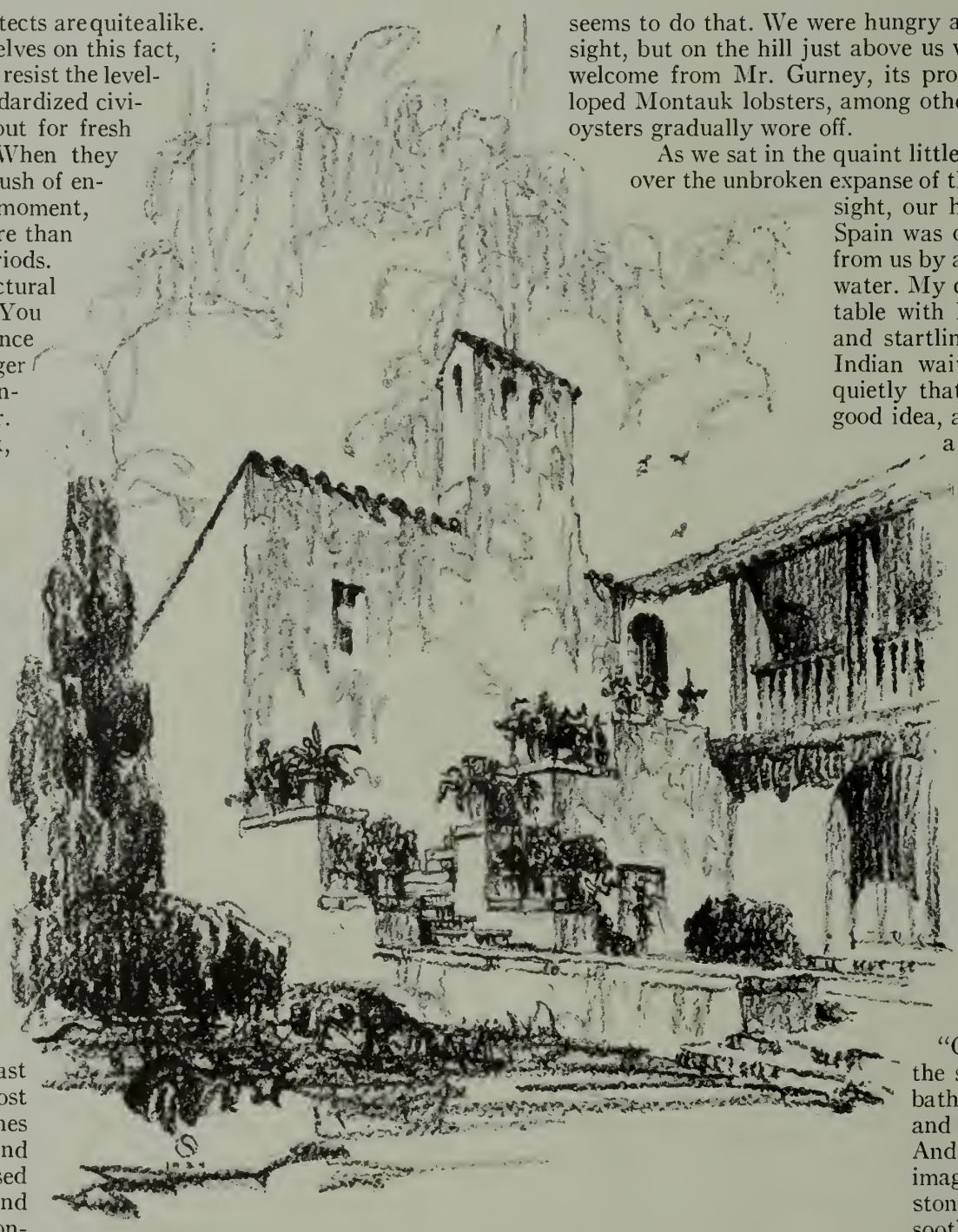
*By* ROBERT TAPPAN

OF course no two architects are quite alike. We rather pride ourselves on this fact, as we strive lustily to resist the leveling influences of a very standardized civilization. But we all watch out for fresh and interesting problems. When they come, we experience a new rush of enthusiasm; and life, for the moment, takes on a glamour that more than makes up for the stupid periods.

Half of the fun of architectural work is its very uncertainty. You never know. Perhaps a chance meeting with a total stranger will lead to thrilling adventures with brick and timber.

It happened at Montauk, way out on the eastern end of Long Island. I was on an inspection tour, fussing around with a group of small cottages for workingmen, when adventure, in the person of an old acquaintance came knocking literally on the door. He had been fishing—no luck—had I a cigarette?—interesting cottages—might he look through them?—and more.

I was busy and only mildly interested, but somehow we started talking about beach cottages in general and his own 400 foot stretch of sand dunes at East Hampton in particular. Later, as we were ploughing along the sand in the general direction of East Hampton, we agreed that most summer cottages on the dunes were pretty dreadful affairs, and wondered why. We discussed architectural styles; color and form in relation to environment; certain praiseworthy houses which we both had seen, and admired; certain painful ones which we both disliked.



*Brick stairway leading from patio to second floor, with lean-to roof of living room adjoining. The patio floor is old green and purple slate. Here and there are poles to support gay colored parasols and Spanish lamp standards. The view of the Atlantic from the balcony inspired the name of the house, Cima Del Mundo, Top of the World*

We agreed that a beach cottage should be planned as a place where a busy man might rest, play and relax, but that no man had the moral right to ignore the landscape or the esthetic sensibilities of his neighbors.

In fact, we talked of many things, and found ourselves getting into quite a walrus and carpenterish frame of mind. It's funny how a beach seems to do that. We were hungry and there were no oysters in sight, but on the hill just above us was a little Inn and a warm welcome from Mr. Gurney, its proprietor. He served us scalloped Montauk lobsters, among other things, and the desire for oysters gradually wore off.

As we sat in the quaint little refectory, idly glancing out over the unbroken expanse of the Atlantic, with not a sail in sight, our host casually remarked that Spain was opposite and only separated from us by about 3000 miles of very wet water. My companion did not bang the table with his fist, rattling the dishes, and startling the attentive little West Indian waitress; he merely remarked quietly that something was a damned good idea, and went on to explain that a Spanish Farmhouse had just popped into his imagination. Why not and then again, why not?

The idea was excellent dessert. Soon the vacant ocean opposite us was flecked with Spanish galleons laden with treasure. Spain itself moved nearer and a certain dusty old tile roofed farmhouse was quite plainly visible on the beach below us. "See that lean-to roof on the side, where they keep the cattle? That can be converted into an extremely clever living room, and the walled yard adjoining is exactly the thing for your garden. Protection from the high winds and blowing sands, you know."

"Oh, that brick stairway to the second floor is perfect. The bathers will not be tracking sand and water all through the house. And the balcony! Can you not imagine a moonlit ocean only a stone's throw away; the soft soothing sound of breakers pounding rhythmically on the sands?" This and a lot more. Gradually the vision fades from below us, but, thank God for clean linen napkins and 5 B pencils, the record is still there . . .

A lapse of time; say about four weeks. Working plans are ready and the question of selecting the general contractor looms. We decide to ignore him. In his place we substitute a group of old fashioned craftsmen who know how to do everything. They are turned loose on a lot of big

solid timber and heavy planking, with astonishing results. For in a few weeks, packed full of "most excellent fun," there grows before our eyes a faithful copy of the farmhouse caught so neatly on our napkins at the Inn.

There are a few growing pains. You know how very tiny the rooms look when you stand on the foundations before the main walls are up. Nothing to be done but tear them down and push them farther out. Patio and garden walls suffer the same fate. Soon our dune farmhouse nearly doubles in extent. A painless process when there is no general contractor to scare us with "extras." Even after the walls are all up and the roof is on, we dare to push out the dining room wing four feet; and do it, too.



*Composition study of kitchen wing and servants' court. The roofs are of antique mission tiles in a dozen shades of dark red and brown. Bath houses and dressing rooms are provided under the court and garage, where a dip in the dunes conceals them*

Every effort is made to play with the effects that only hand work and solid timber can give. The floors throughout the house are of wide planks, held down by copper nails. All the doors and cupboards are made by hand. There are no plastered ceilings; heavy adzed timbers and exposed planking are used instead. The bed room ceilings follow the slope of the roof, with all truss work and timbering showing. The staircase is constructed of railroad ties, with a simple wrought iron railing sunken into the steps and caulked with sulphur.

Most interesting Spanish tiles were found for the loggia and baths, and a lovely tile panel from Tunis is built into the garden wall, behind a sunken pool. The roofs and walls are covered with antique mission tiles laid irregularly, with here and there a touch of cement in different colors to patch up the joints and help create the illusion of age.

Our boss plasterer develops great skill in blending three delicate shades of cream and coral stucco on the walls of the house and garden (an effect copied from a dried crab shell picked up on the beach, if you must know). On the interior he plasters the walls roughly over wire lath, and is careful to avoid square corners and mechanically true surfaces.

The painters start as soon as the house is closed in; following up the work of the carpenters with stains, paints and glazing. Each room is given a character of its own, but care is used to blend the different color schemes.

The living room, with its lean-to roof, gives an excuse to grade the color of the ceiling planking from a rich Prussian blue at the top, down to a rather light gray blue at the bottom. Quite a feat, but we're working with master painters. We grade the colors of the windows and panelled doors also, on the exterior, from black at the top to green at the bottom. The timbered balcony is stained tobacco brown, and antiqued. All the timbers on the interior are stained in varying shades of gray, glazed with light sienna, and antiqued. Antiquing is great sport, easy to do, and gives new timber work an alarming sense of age.

I should have mentioned the baby's bath room. Here we placed a base border of lovely Spanish tiles, no two alike, with the most amusing scenes painted on them—everything from a preposterous bull fight to a fan flirtation through a wrought iron grille, and a hunting scene where a rabbit was larger than a moose.

The beams in the loggia are hand-hewn and antiqued and between these beams is a tone of ocean green in beautiful contrast. In the loggia floor we have small fish-scale tiles of many varying shades of blue and green, harmonizing beautifully with our green and gray wooden ceiling and the colors of the ocean and sky outside.

Some of the detail fittings in connection with this house are extremely interesting to anyone building the Spanish type of farmhouse. For instance, instead of having the very modern megaphone to announce the fact that luncheon is ready or that the cocktails are waiting, there is a most enchanting circle of old Spanish wrought iron about the width of an iron band on a barrel. This is bent into a rectangular form and at every corner is hung a little old melodious bell, so seasoned and so beautiful in tone that it has almost the quality of ancient chimes. On a twisted bit of iron this is suspended from a hook, and then there is a handle in the center which you turn which causes the whole circle to revolve and all the little bells to make sweet music. Certainly no one would ever be late for luncheon or tea who was summoned with such a fantastic sound.

And then there is a movable table which has a pole running up from the center of it. This pole can be capped at night with a lantern or in the daytime with an umbrella. The table is so light that it can be moved about from place to place on the beach, and serve as a cocktail, luncheon or tea table. It is particularly attractive wherever it stands because it is painted in the gayest Spanish colors.

Practical problems are honestly faced as well. The house is provided with a warm air heating equipment that, together with the fireplace, will keep the rooms comfortable in the spring and fall. The plumbing fixtures are all that may be desired, and cooking problems are met by a most ingenious gas range that burns real natural gas delivered in great steel bottles as regularly and dependably as the milk comes.

You may notice from the plans that not much guest room space has been provided. Before another season rolls 'round we expect to start a little separate guest house adjoining the walled garden. It will contain bedrooms, baths and fireplaces, where guests may live as they please, without fear of the regular household routine. Even the most hardened week-ender must wish occasionally for some such retired spot, away from the solicitous eye of his hospitable host. It means greater enjoyment for both guests and hosts.

At last we are finished. Nothing remains to be done this spring but to furnish the house and get the planting started. A whole winter was spent selecting suitable furniture, rugs, draperies and other accessories. This task was an adventure, or rather a series of adventures, involving us in intrigue, discovery, bargaining and travel; for we were determined to choose only what would harmonize with our Spanish Farmhouse.

As soon as suitable weather arrives we will start our planting. Here we will need patience. Nature will not work as fast for us as our carpenters and masons did. It will take time to cover the garden walls with clematis, ivy and wisteria, and our low sloping roofs with grapes to ripen in the sun.

*(Continued on page 114)*



*The entrance, on landward side, is designed around a fine old, intricately panelled Spanish door. From the terrace on this side there is a lovely view of East Hampton's famous lily pond, which lies almost directly opposite the house*

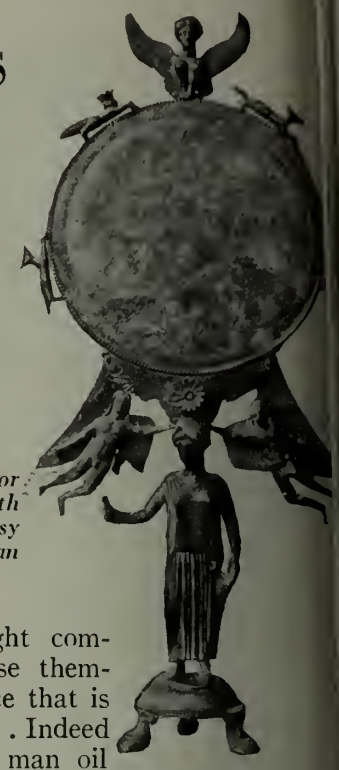


*An Egyptian bronze mirror of the 18th Dynasty. Courtesy of the Metropolitan Museum of Art*

# Beauty Tables and Beauty Boxes

## *The Modern Dressing Table Had Its Origin in the "Sweet Coffers" of Elizabeth's Day and the "Poudreuses" of the Frivolous Beauties of the Court of Louis XIVth*

*By* DOROTHY BENT



*A bronze beauty mirror with stand, Greek, 5th Century B. C. Courtesy of the Metropolitan Museum of Art*

*Eighteenth Century Italian toilette of an exquisite simplicity in form and finish. Courtesy of McMillen, Inc.*



"WOMAN'S strongest passion is for her own beauty," wrote Richard Steele, "and the last sighs of a handsome woman are not so much for the loss of her life as of her beauty." An exaggeration, no doubt, but suggestive of the importance which woman,—presumably at the instigation of the masculine sex,—has ever placed upon physical perfection. Whatever the style of beauty admired in her country, she has assiduously modelled herself in accordance with its ideals, even though it has forced her to bind her feet, slit her nose and ears, stain her nails, or blacken her teeth. And moralists,—men of course,—full of the fear of dying, have constantly preached against this manifestation of the joy of living. Even the Occidental customs of painting, powdering, and dyeing have seemed to them barbarous and unthinkable in a Christian people. "What a miserable vanity is it," writes the safely anonymous "T. T." in 1641, "a man or woman beholding in a glasse their borrowed face, their bought complexion, to please themselves with a face that is not their own . . . . Indeed God hath given man oil for his countenance as he hath done wine for his heart, to refresh and cheere it; but this is by reflection and not by plasterworke; by comforting and not by dawbing and covering; by mending and helping the natural colour and not by marring or hiding it with an artificial lit . . . . This kind of people are very grosse Deceivers." Alas for the moralists, the craving for beauty of all kinds is innate, and reflecting streams and ponds were an integral part of earth's original loveliness. The quest for personal beauty is as old as history. Every known medicament or lotion which would assist in the enhancement of natural charms has been used from time immemorial, and the ritual of the toilet has been surrounded with accessories and appointments, the delicacy and costliness of which

*(Continued on page 88)*

*A Louis XV poudreuse of graceful curving lines makes a charming toilet table in a modern bedroom. Courtesy of Elsie Cobb Wilson*

*Venetian beauty table of the Eighteenth Century fancifully inlaid with many colored woods. Courtesy of Elsie Cobb Wilson*







Photograph by M. E. Hewitt

*The scalloped edge of the dressing table draperies of chintz has been repeated as a consistent trimming for the window hangings in Mrs. George Brown Hedges's bedroom in her Long Island house*



*Recessed beauty table in the New York apartment of Mrs. J. W. Campbell. Walls are pink glazed with a deeper tone; grisaille decorations in chartreuse green. Chartreuse green moire is used for the drapery finished with scallops of peach taffeta. Pierre Dutel, Decorator*



*Dressing table draped with yellow taffeta made to harmonize with Louis XVI and Sheraton furniture in Rose Cumming's own boudoir*



*Beauty table in apricot color glazed, with jade green curtains. Small ruffles of gold lace edge the shelves. J. C. Demarest & Co., Decorators*

# Looking Through the Pergola in the Dream Garden



*Photographs by the Author*

***One of the most beautiful details in this poetically conceived garden, showing a close-up view of the picturesque pergola with the marble table and benches at the side where one may read and rest in a fragrant enveloping loveliness***

# A Magic Garden in the Catskills

*This Delightful Place, the Fulfillment of a Long Cherished Dream, Looks Out Upon Ancient Mountains, Once the Hunting Ground of Rip Van Winkle*

By MILDRED RUTH WILSON

MANY men plant gardens because of a love of flowers, while others design theirs for the purpose of filling in space about a home or of making an imposing appearance to one's neighbors. But the garden of John Stanley Hooper was created for the fulfillment of a dream, and the enjoyment of an aesthetic accomplishment.

Convalescing from an illness in a remote part of the Catskill Mountains and inspired by the beauty of the surrounding hills, Mr. Hooper dreamed of the garden he would some day build there. He commenced to work in it as soon as he was strong enough, and it quickly became for him, a garden of rejuvenation, both in body and in spirit. Year by year his ideas unfolded into exquisite flower compositions of color and design, terraced walks, fountains and vistas.

The bungalow he then occupied was situated in a pasture in the center of a farm, a long distance from the road, and separated from other habitation by a small wood. One has to go through the fields and the woods now to reach it, and none but the initiated can find the way.

Although the garden measures only a hundred by two hundred feet, there is a feeling in it of limitless space. A low wall surrounds it, cleverly shutting off all sight of the intervening fields and scrubby landscape, but permitting a view of the mountains on all sides. Thus the mountains are brought into the garden and made a part of it. This effect is further emphasized by many deliberate vistas, formed by trees and shrubs, making delightful pictures of the garden and the hills.

The new house is low and rambling. It follows the contour of the land and is so flower garlanded that it almost seems to have grown there itself. Large pots of bright flowers nod their blooms on the sloping roof. A vine forms a lacy pattern above the doorway and flowers border the inside as well as the outside of the porch.

In front of the house is a pool, peacefully mirroring the tall cedars and delicate birches that grow around it.

The rose garden is to the east of the house, discovered through an opening of shrubbery. Among the roses and the mignonette a cupid shyly spills water from the mouth of a dolphin into an oval basin beneath.

This side of the house is terraced and another sort of garden is found on every level. Wild flowers have their place in a sheltered spot above the roses, while a few steps higher is a stately border of iris or phlox, according to the season of the year.

The suggestion of design and purpose is everywhere. Each shrub and flower has its distinctive place, as though it had been planted there personally by the hand of the master for its color or aesthetic effect—as indeed it has.

A flower bordered lawn lies toward the west. In the center of this is a delightful bird bath. Great clumps of sweet smelling shrubs and flowers are at the left, all framed by an exquisite view of the mountains. A marble bench kindly placed nearby affords an opportunity for restful enjoyment of the poetic scene.



*The gable end of the Dream House is most picturesque reaching almost to the ground and enveloped with flowers and shrubs as though it were a part of the planting*



*Great clumps of sweet smelling shrubs and flowers are at the left, all framed by an exquisite view of the mountains. A marble bench beside the fragrant lilies affords an opportunity to enjoy the view*

But the rest of the garden is even more beautiful. The western terraces lead up to a flower bordered wall, on the top of which two water jars from Egypt have a place in the sun. A fountain plays from the wall. Its water flows into a large Grecian vase and brims over onto the stones beneath, making them wet and shiny.

The pergola can be seen from here. It is composed of seven columns and each opening frames a picture of the mountains. There are interesting plaques of Grecian design on every column and masses of flowers grow profusely inside and outside the pergola.

In the center is a marble table. Trailing mountain fringe, a lovely wild vine with a lavender flower-like silk fringe, grows at the base of it. It climbs upward around the table and falls into a low alabaster bowl on the top.

There is magic in this garden. Its continuous designs and patterns have a spiritual significance. Standing by the marble table in the center of the pergola and overlooking all that loveliness brings a realization of Nature's vast gifts to man.

The approach to all this beauty is heralded by a pair of beautifully wrought iron gates in the center of a long stone wall, over which can be seen the tops of many flowers nodding in the sun. The gates swing open and one enters the Dream Garden. It is like



*Among the roses and the mignonette a cupid shyly spills water from the mouth of a dolphin into an oval basin beneath*



*A fountain plays from the wall. Its water flows into a large Grecian vase and brims over onto the stones beneath, making them wet and shiny*

stepping into some far off country where only dreams and beauty exist.

Many of the trees in this garden were brought in from the surrounding countryside, now growing luxuriantly in their native environment. Here each group of blooms is planned to form a separate composition. Color, height and form are considered and all groups contribute to the harmony of the whole. These color and flower combinations change during the summer so that the effect is different from June to September. In spite of this fundamentally studied arrangement, there is about the whole a delightful originality and unexpectedness. There are informal nooks to be discovered as well as more formal ones to be viewed. The entire garden is composed of a series of distinct pictures which one may carry away from it and remember. The garden accessories have been selected with great care as to their usefulness and beauty. Vases and fountains, long marble benches among the loveliest flowers, an ancient sundial and several pieces of sculpture, all contribute to the aesthetic enjoyment of the beholder.

The flower borders are especially lovely because of the gradual change of color throughout the season. Blue and white are emphasized in July in towering clumps of larkspur which raise their blossoms to the sky they imitate. White phlox grows beside them; while beneath, frail baby's breath puts out ethereal sprays. August sees lemon yellow hollyhocks take their rightful place, against which grow violet monkshood and low mauve phlox. Japanese lilies come into bloom during September, sending out their heavy perfume to tempt the butterflies and the bees, while clusters of blue asters grow at their feet.

The lower gardens can be seen stretching out into patterns of color and form, vistas of the mountains behind with all the tender lights and shadows that lay about them during the various hours of the day. The wall surrounding the garden is especially beautiful, both in its contour and decorations. Lovely vines grow over it, and in the center, facing the pergola and forming a panel, is a beautiful white marble reproduction of the Sandaled Victory. Inside the pergola, the ground is covered with irregular stepping stones and green moss, making a soft and delightful carpet.

Although there is a very definite pattern in the form, design and color of this garden, the harmony of the whole is so delicately achieved, that over the house as well as the various flower beds, shrubs and trees, there brood a mystery and an enchantment.

The garden's remoteness in itself creates a spell of enchantment. It may really exist; it may be one's own imagination, touched off by the fanciful stories of the neighboring country. For from a garden bench, one can see the Catskills, the very name of which is alive with romance. Against the background of these New York mountains, Washington Irving set his story of Rip Van Winkle. One feels in the Hooper garden something of the same quality of glamor which glows from the story; the feeling of time suspended which Irving so marvellously created in the tale of the charming ne'er-do-well who went off one golden summer afternoon with his dog and his gun; climbed the shady wooded slope and sitting there, in the quiet of that lonely spot, heard the rumbling of the wine casks as the friendly spirits of Henry Hudson's men pushed them up the mountain. Here Rip Van Winkle drank deep and slept his dreamless sleep of twenty years. One thinks of it as a charming incredible story but in the heavenly quiet of this walled garden, it all seems quite possible. Far below flows the great river, once known to the Indians as "Shatemuc," which so astonished Henry Hudson and his men and to which he gave his name. From this distance it looks like a shining silver ribbon, although its breadth dazzled the eyes of the intrepid explorer, accustomed as he was to the narrow rivers of Europe. All about is the whispering quiet of mountain forests where now and then the scuttling of a rabbit stirs up the leaves; and from the depths of which at night one hears occasionally the sharp staccato cry of a startled fox as he takes his swift way across the mountains.

And if anything were needed to complete this sense of being in a spot over which a wand has been waved, one needs only to stand at a window and look out over the garden when a summer storm rides across the Catskills. The lightning plays around the peaks; down the mountain side the tall trees bend their heads before the furious winds and the river changes from silver to a sullen gray. And when the thunder breaks and the great crashes go echoing and re-echoing from one mountain top to another, one thinks of it, not as thunder, but in the folk lore of the country.



*Large pots of bright flowers nod their blooms on the sloping roof. A vine forms a lacy pattern above the doorway and flowers border both inside and outside of the porch*

# "The Pioneer Woman" in Sculpture

*Four of the Designs Entered in the Competition for a Monument to the Pioneer Woman Which Will Be Erected in Oklahoma by E. W. Marland*

Courtesy of the Reinhardt Galleries



*James Fraser's idea of the Pioneer Woman of America is expressed in the design submitted for the monument to be erected in Oklahoma*



*The Pioneer Woman as H. A. Mac Neil sees her and presents her in the competition. Models shown at the Reinhardt Galleries*



*Stirling Calder also has an idea of what the Pioneer Woman looked like and presents his opinion in the model shown above*



*A model for the statue of the Pioneer Woman submitted by Jo Davidson for the Marland Monument*

# Creating a Home as the Decorator Sees It

*Beautiful Interiors Should Always Reflect the Personality of the Owner*

By H. F. DAWSON

THE desire for a home is one of the most ancient and fundamental of human yearnings. It had its origin back in the dim days before the dawn of history when man first made for himself and his dependents a shelter against the elements. Even the most nomadic of people who pitch their tents here one night and in a spot miles distant the next share this universal longing. And the desire for a beautiful home is nearly as ancient, for that began undoubtedly when man, having contrived a shelter, sought to beautify it with the means at his disposal. So it is that everyone, somewhere in the back of his mind, has his own particular dream of a home. It may be a country cottage which looks out on sunny meadows, a cottage in which shall be collected the dear homely things one has always yearned for; it may be a town house in which elegance and comfort will combine; it may be a modern apartment where a hundred household conveniences stand ready to one's hand. Whatever the ideal, it exists in nearly every heart. And the goal is not alone a home, but a beautiful home, each according to his own idea of beauty.

The role of the decorator then, as I see it, when he is asked to help create one of these dream homes is that of the medium through which the dream is made the actuality. He should not leave his stamp indelibly on the finished product. For a house in which the owner's likes and dislikes, his enthusiasms, have not had an opportunity to express themselves is apt to be a stilted and lifeless place; one feels that there is something lacking, as indeed there is.

The province of the decorator, therefore, is that of a specialist to whom a client comes for advice to direct his personal tastes and ward off the mistakes he might make if he went ahead too freely with his own desires. It is the function of the doctor, let us say, to whom the wise man comes before he is ill to learn how to avoid illness. A decorator should have, in the first place, an unerring instinct for beauty; he should be trained in the creation of lovely dwellings; he should have at his command the technical knowledge and skill of the house furnisher and jobbing decorator so that he may direct those who do the mechanical work; and he should know, as the artist knows, the laws of beauty. In addition, he should possess the insight and sympathy of a student of human nature so that he may express in his work the personality and tastes of his client. But he must at the same time be prepared to check any whim of his client which may lead in the direction of a faux pas. The decorator therefore occasionally finds himself between Scylla and Charybdis although these occurrences are apt to be rare—it is to be assumed that a man or woman who is interested in beautiful things, who wishes to create a lovely and pleasing home is a person of inherent artistry and culture, even though an untrained taste may lead him in one or two wrong directions.

It has been said that architecture is followed by decoration and decoration by furniture; that, for instance, the Byzantine, the Gothic, the Italian Renaissance styles of architecture were the forerunners each of their own interior decorative types. If the decorator is called upon to create interiors in a house which has been designed in a definite architectural style, his path is reasonably clear. The other extreme is, for instance, the old brownstone type of house, with its long narrow rooms. Here the decorator is faced by almost insurmountable obstacles; those long, narrow double drawing rooms look like nothing so much as a Pullman car. Happily, however, we no longer build such houses and most of those that remain are being consigned to the limbo of the lodging house or are being remodelled into apartments.

The first essential, therefore, in a house is that the rooms be well proportioned and nowadays, if a skillful architect has been employed, one is reasonably sure to find such rooms. The second essential is that the doors, windows and chimney places be in such positions as to give a fair amount of wall space. We assume that the architecture of the house is appropriate to its surroundings and the exterior surroundings of the house should influence its interior decoration. There is an element of incongruity, for instance, in a house, decorated in an elegant Georgian style, if one looks from its windows on a rustic scene, just as there is incongruity in a house



*Interiors by H. F. Dawson*

***Beside the carved stone fireplace in this room is a beautiful Chippendale sofa covered in fine old needlepoint which gives a light and graceful touch to the ensemble and which the decorator has not hesitated to place in a room of another period***

furnished in peasant furniture which looks out on a New York street of stone. The exterior, the surroundings and the interior should be in harmony. And this harmony should continue throughout the house in order to avoid an effect of confusion. This does not mean decorative monotony—quite the contrary. There is no necessity to follow rigidly a given period in every room, or even in the decorations of one room. There can be infinite variety but incongruity is to be avoided as the plague and it is in achieving this effect of harmony without monotony that the decorator should be of great value to his client. To make a really livable house it is of prime importance, also, to consider the living conditions of the family; for impractical decoration is as irritating as pointless art of any kind.



*In this dignified Elizabethan room the walls are paneled in old oak with finely carved pilasters and frieze. An old brass chandelier, which has been electrified, hangs from the centre of the groined ceiling*

To begin with, one may liken the furnishings of the room to a picture which composes in the decorator's mind—the curtains, floors and murals are the frame for the picture. The frame, however, should never outweigh the picture, even though of necessity the frame is made first. Floor coverings and window hangings are of the utmost importance; so are murals, if they are used. A client occasionally asks "What is the fashion?" when it comes to window hangings and floor coverings. The answer to that is the same one would make if asked the "fashion" in poetry or music or painting—in true art there is no such thing as fashion—fashion only plays a part where bad art is concerned. True, the music of Stravinsky may be of more immediate interest to music lovers of the present day than that of Bach; but because the music of Bach is true art—just as that of Stravinsky is sure to be considered by coming generations—it endures; it is ageless; it is always beautiful. Fashion has nothing to do with it—it is beyond fashion and the whims of changing generations of men. There is no fashion in the Parthenon, in a Greek vase, in the Venus de Milo. But there is fashion—and it passes—in leg o' mutton sleeves, in hats that look like inverted fruit baskets, in the china monstrosities that crowded the mantel shelves in our grandparent's home. Keats has said: "Truth is beauty, beauty truth" and it applies to decoration as to everything else. Good decoration, no matter of what period, remains good decoration to the end; bad decoration remains bad and "fashionable" decoration goes the way of all fashions.

Take the formal drawing room or ball room, for instance. Fashions may come and go, but a formal room will always be the background for beautiful women, exquisitely gowned and jewelled and such a room should be done with an eye to the effect that women will produce there, under artificial light. No lovelier style can be imagined for such rooms than that of the second half of the 18th century—the Louis XVIth period of France, the Adam period in England, and for our purposes the latter is particularly elegant and appropriate. The murals were chaste; the doors and ceilings pure in design, the whole effect elegantly simple. Such a style sets off the brief gowns, the sleek coiffure, the jewels of the lady of today as well as it did the costumes of that brilliant era in English society. A ball room or drawing room in the florid Italian style of decoration, hung in large figured tapestries overpowers and dwarfs the women of today.

Since Americans are coming to live more and more in apartments, decorating the apartment today is the decorator's work, more than decorating whole houses. A tendency in decorating apartments which I deplore is toward "fake" decoration—by that I mean the attempt to make an apartment look like something other than an apartment.



*This room is notable for its extremely beautiful ceiling and its paneling in oak. Over the mantel carved in the wood are the royal arms of James I of England. The 16th century Italian wrought iron gates are appropriately used for they lead to an outer corridor. The wing chair is covered in rare petit point*

Nothing for instance, more delightful could be imagined than a version of a Spanish farmhouse when it is built in a proper environment; in a country place or on the dunes by the ocean where the family live a simple outdoor life. But a Spanish farm house made out of a modern apartment, where the family lives the hectic life of the town, where dressing for dinner is a matter of course and a certain number of formal dinners part of the season's routine, is utterly incongruous, and incongruity borders on the ridiculous.

On the whole, a well decorated house or apartment should be like a well dressed woman. No one piece of furniture or decoration should remain silhouetted in one's mind; there should be rather an ensemble of elegance, ease and comfort. There should be nothing conspicuous, any more than an elegantly dressed woman would wear a conspicuous piece of jewelry or a conspicuous costume. As the witty Frenchman said of a charming woman—and the same applies to a house or apartment—she never attracts attention but always holds it. This is as true of decoration as of personal adornment.

# The Romance of Venetian Glass

## *From the Fifth Century to the Present Day the Fragile Creations of the Murano Glassblowers Have Stood Supreme by Virtue of Their Exquisite Color and Purity of Form*

*By* FLORENCE S. CLARKE

*Venetian glass courtesy of Bendel Bros., Inc.*

NATURE at her loveliest is reflected in Venetian glass—the azure of Italian lakes, the sapphire of her seas, the green of her fields, and the purple skirt of her skies fringed with golden stars. In it, too, are fairy lore and fantasy, romance and mystery—alchemy transmuting dust and sand into the diaphanous, pellucid beauty of crystal. Iridescent and evanescent as bubbles blown in air, so fragile it shivers at the breath of poison—was it used at the banquets of the Borgias?

The history of Venice and the Venetians is like a fairy tale. Not always were the lovely islands and lagoons which formed the kingdom of the first "Grand" Doge, the beauty spots of the world; centuries ago they were mere oozy quicksands, the home of wild birds, until the raiding Goths and Vandals drove the inhabitants of the mainland to seek shelter upon them. To make even a secure footing for themselves on the sandy strips of soil, men, women and children, each toiling according to his strength, drove wooden piles deep down into the sands, to give firmness to the shifting silt, fighting back the sea with every step.



*The slender flower vase of radiant Venetian glass at the left is reproduced from a painting by Tiepolo in the palace of Labia. The others are exact replicas of sixteenth century originals in the Museum at Murano*

Their first rude mud huts were soon replaced by cottages and these in turn by more substantial dwellings, but ever the fierce fight against the encroaching sea continued. In each tiny settlement the wisest men were chosen as leaders, until the Port of Padua sent consuls to regulate the lives and property of the water settlers and safeguard them from the inroads of barbarians. It seems incredible that a race sprung from these simple fisher folk and toilers should excel in all branches of art, but the struggle for mere existence, instead of stultifying imagination in their descendants, seemed to stimulate their genius and creative faculties, for even the simplest things they made were wrought on lines of beauty. Their artists, goldsmiths, weavers of splendid textiles,

*(Continued on page 90)*



*Right—Flower bowl of exquisite design in modern Venetian glass*



*A table set with Venetian glass, harmonizing beautifully with the finest of lace and richest of silver. For further description of this interior see page 110*

# The Adolph Bolm Ballet

*The League of Composers Is Giving This Ballet Its First Presentation in New York at the Jolson Theatre. Tullio Serafin Conducts the Music, Written by Alexandre Tansman A Young Polish Composer*



*Scene in the Bolm Ballet of the duel between the Cello and the Violin where they strive for the favor of the Fluto. Stage setting by Remisoff*



*Left—Love scene in the "Tragedy of the Cello" between the Violin and the Flute as danced by Adolph Bolm and Ruth Page*



*Adolph Bolm as the Violin in the "Tragedy of the Cello" which is being presented in New York*



*The decorations and costumes for the "Tragedy of the Cello," the Bolm Ballet, have been arranged by Nicolas Remisoff*

*Right—The Violin and the Cello in the Bolm Ballet at the Jolson Theatre in March*

# A Bit of France in California

*The Interesting Group of Studios Nestling in the Lower Slopes of the Hills near Cahuenga Pass Embody in Architecture and Decoration the Quaint Charm of French Provincial Cottages*

By MARGARET CRAIG

IT may be difficult to analyze art and its manifold principles. It may be impossible to explain why a good thing is not excellent. One thing is of an absolute certainty, however; when a good thing is excellent, its intrinsic beauty is self evident.

In approaching the interesting group of studios and cottages nestling in the lower slopes of the hills of Hollywood near Cahuenga Pass, one is thrilled by the gentle beauty of the architecture. This little group of studio buildings seems like a concentrated bit of France itself, where the people have naturally expressed, without restraint, the poetry in their souls.

Mr. Walter Davis, a California architect, on returning from France after the late war, was eager to translate into his architecture some of the vivid mental pictures he had absorbed of the many little art treasures of domestic architecture observed in the towns of France. He is quite unique in his method of attack in his architectural planning. He is so filled with the knowledge of his task at hand that he does not ask himself why he does a thing, for he has the freedom of a troubadour who never sings two songs alike but sings each with the utmost grace and freedom. One can especially perceive this characteristic in the way he has introduced details such as gargoyles, copies of ancient plaques containing curious inscriptions and odd animal figures, sculptured lions' heads and fanciful carvings of fairyland lore.

In the arroyo chosen for this little French court he built a group of singularly attractive cottages. Then a summer ago, he built close to the street a row of studio shops the eastern walls of which overlook the garden and pool that form the woodland outlook for the cottages.

The five studios, each entirely different, face Highland Avenue and are built of white stucco, red brick, and tuffa stone. Both



*Pierpont & Walter Davis, Architects*

*Above—A charming detail of a Normandy studio in California in which the building materials are an interesting combination of stucco with red brick for the lower story laid vertically in a quaint pattern. The casement windows open on a little balcony with a wrought iron railing*

*Below—A fascinating variation is shown in the walls of this studio. The upper part of the front wall is sculptured in bas-relief. Beneath the heavy beams that support the overhanging second story are corbels carved in wood*



in the interiors and in the outside construction the lumber used is hand adzed. These materials as often employed may stir no particular response in the beholder, but here they assume a magic power of appeal, because of the subtle display of fine contrast of texture, the varied interweaving of dark and light patterns, and the picturesque suggestions of traditional storyland of the olden days when things unknown were pictured as weird and mystical.

The first studio evidences formality in treatment. The lower space of its front elevation is devoted to a semicircular arch that encloses the door and windows both having the entire areas made up of squares of glass. Below these openings is a quaint pattern of red brick, the lower bricks having been laid vertically, and the upper ones laid at an angle so that the mortar interstices form a diaper design.

The upper division of this façade is dominated by a large rectangular plaque topped by a shell cartouche. Modelled in the panel is a bas-relief of Henry IV, while below is a freely rendered inscription of the futility of war, except in instances where hidden treasures of man's work have been discovered to bless the world. The two groups of casement windows on either side of the panel are nicely set off by a border of large dentils at the base of the roof line, and by a broad cornice at the base of the upper part of the façade. Unity of design has been secured by the transitional details such as brackets, as well as by the repetition of curves in the arch of the portal, the shell cartouche, and the inserted Henry IV medallion.

The second studio is apparently Gothic in architectural

treatment. The steepness of the top story gable is ameliorated by the curved lines of the enclosed Gothic arch. Half timber has been used for both the second and third stories, the beams of which are dissimilar in dimensions as well as the plaster spaces between them.

The first story elevation of this delightful shopfront has great beauty of detail. Ruskin, himself, would have been pleased with the introduction of the sculpture, as it has been incorporated with the functional exigencies of the structure. Two stone figures of gnomes uphold the protruding pilasters of the side walls, and a richly colored red and blue statue of a mediaeval saint decorates one side of the entrance door.

The third building, although true to traditional France, possesses details of a very definite humorous feeling. In the upper part of the front wall are sculptured in bas-relief the Bible story of "Jonah and the Whale" and the Mother Goose rhyme of "Little Miss Muffet" and the spider.

*The cottage of Mrs. Muchmore in close proximity with this lovely group of French dwellings is designed in the same architectural spirit with a long sloping roof, hipped roof doorway and richly carved frame*

Beneath the heavy beam that supports the slight protrusion of the second

*(Continued on page 96)*

*The doorway and front façade to an interesting studio that has a quaint Gothic treatment in the stucco walls*



*There is interesting variation in the construction of this studio with the gable front showing half-timber construction and carved supports for the overhanging second story. Modelled in the panel of the second story at the right is a bas-relief of Henry IVth*



# Broadway to Date

*Picking the Winners, Panning the Losers and Tabbing the Plays Left at the Post*

By BENJAMIN DECASSERES




*Ada May, a star in Ziegfeld's "Rio Rita." From a painting by Chandor, courtesy of the Ehrich Galleries*

WE gentlemen (there was a time when no gentleman could be a critic and no critic could be a gentleman)—we gentlemen who tell you our more or less important opinions about plays have fallen into the habit of telling the public "What I liked most." May I be permitted to get the habit—once in a while? How charming of you all to say "Yes"! So I vote for these current plays as among those that have given me the greatest mental and emotional throb so far this season (the order is arbitrary):

The Road to Rome, Alice Brady in "Lady Alone", Caponsacchi (Walter Hampden), Gentlemen Prefer Blondes, In Abraham's Bosom, The Brothers Karamazov, The Pirates of Penzance, The Captive, The Play's the Thing, Chicago, Broadway, The Bottom of the Cup.

There are variety, entertainment, brains and some of the best acting ever seen anywhere in those twelve plays.

Among musical comedies I have found the greatest enjoyment in:

Rio Rita, Yours Truly, The Countess Maritza, Queen High, George White's Scandals. And I'll wager that I'm nearly right. Meanwhile—

"THE ROAD TO ROME."

We have Bernard Shaw to thank for modernizing the ancients and making many moderns very ancient. He took the wigs and togas off the ancients and universalized them. Everything changes, but it is always the same thing that is transformed, and bunk is the same in all ages.

*Jane Cowl starring in "The Road to Rome" which is now at the Playhouse*



*Photograph by Nicholas Haz*



*Photograph by White Studio*

*Alice Brady, playing successfully in "Lady Alone" at the Forrest Theatre*

Standing solidly on Shavian concepts of history, Robert Emmet Sherwood wrote "The Road to Rome", the most brilliant and sophisticated play of the season by an American. Here are wit, paradox, satire. Here is also a good slam at the hokum of war, which pipes off, unfortunately, into some inspired platitudes about peace and why Hannibal should please, sir, not destroy Rome. And it is just this speciousness of Mr. Sherwood's anti-war attitude that makes Hasdrubal, Hannibal's seasoned old campaigner, the most convincing male character in the play, for Hasdrubal is for burning, pillaging and annihilating Rome, as is proper in war (there is no such thing as "civilized warfare") and he has a profound contempt for a general who allows himself to be seduced from his purpose by a woman. Hasdrubal is played magnificently by Louis Hector.

But for all this carping on my part, I have not enjoyed such a gay evening since "The Firebrand." I haven't the slightest intention of telling you the whole story of "The Road to Rome." You are certainly going to see it some day, and I would not spoil your enjoy-

*(Continued on page 92)*



*Photograph by Nicholas Murray*

*Claiborne Foster, playing at present in "Sinner" at the Klaw Theatre*



# Newest Playground at Palm Beach

*The Extremely Fashionable Bath and Tennis Club Was Recently Opened with a Dinner Dance, the Four Hundred Guests Dancing in the Moonlight*

*Above—Entrance to the Bath and Tennis Club which has in the twinkling of an eye, captured society at Palm Beach*

*Joseph Urban, Architect*



*The Cloister which runs around the patio of the Club—a delightful place for a cup of tea and a dance in the afternoon*



*Left—Showing the line of little brilliant colored bath houses which are a feature of the new club house which has been so immediately successful with the exclusive set at Palm Beach*

*P. & A. Photos*

# Decorative Accomplishment of American Craftsmen

*Craftsmanship of the Highest Order Was Combined to Produce the Beautiful Home of George D. Booth, Esq., in the Bloomfield Hills Just Beyond Detroit*

By FLORENCE DAVIES

VISITORS to Detroit, who carry away with them only an impression of unrelenting stretches of level country, often speak of the monotony of the country surrounding the city. On the road which leads east to the beautiful suburb of Grosse Pointe, the great homes, set far back in their spacious lawns or thickly wooded plots, look out on opening vistas of water; and the trees of Belle Isle beyond. But although there are spots of beauty, there is no lift in the land, none of the surprise which attends winding roads and the ascent of little hilltops; no unexpected panoramas of unfolding country, or friendly roofs of gabled houses that lie, close-cupped, in the hollow of some little valley. No wonder that visitors, particularly from the east, depart and describe Detroit as "flat".

These are the people who have never turned their motor cars about, and travelled north for a brief hour's run to the little village of Birmingham, just beyond which lie the gently rolling Bloomfield Hills. Here, an hour from the



*At one end of the library hangs a fine late Italian Renaissance tapestry which makes a colorful background for the modern carved table by Wilson Hungate. A treasure box of illumined Italian leather and two antique bronze vases, having a lovely green patina of age, are arranged on the table*

*The doors and beautiful paneling throughout "Cranbrook" were done by John Kirschmeyer of Boston and the oak room, shown in this illustration, is a particularly fine example of his work. The cushion in the tapestry chair was designed by the Detroit Society of Arts and Crafts*





*Albert Kahn, Architect*

*The overmantel panel (above) in the library, done by Kirschmeyer, shows the Arts bringing their gifts to the builder and patron in the center. Each figure represents a craftsman or artist who was concerned in the building. A fire screen of petit point is shown at the right and the rug in front of the fireplace is an antique Bokarra*

heart of flat Detroit, one may imagine that the Berkshires lie just beyond, or that a bit of Connecticut has been transported to Michigan.

In the heart of the Bloomfield Hills is Cranbrook, the estate of George G. Booth, owner and publisher of the Detroit News. Cranbrook is very definitely the creation of its owner. Its broad acres lie in the heart of Michigan's fairest countryside; and it has kept much of its original beauty of wood and stream. Its winding paths lead to lovely gardens; and the house, itself, possesses a quality of noble but friendly dignity. To say that Mr. Booth laid one stone upon another in the building of Cranbrook's manor house and garden walls would be to exaggerate; but to say that he often told the workmen where to place the stone would be well within the limits of truth. For if Mr. Booth had not been a publisher, he might have been an architect, or a worker in metals, or a master craftsman in some field. He has a keen feeling for line and form, and an intense interest in architecture and all its allied arts. He is, in fact, by no means unfamiliar with the drawing board and the T square; and many of the details of the house and grounds of Cranbrook have been executed from his own drawings. In fact, probably no one would be quicker to share the credit for the beauty of the ensemble with the owner of Cranbrook than would the architect of the house, Albert Kahn.

This is the first respect in which Cranbrook is distinctive. The idea of the old English school-house, which lies just outside its entrance, and which Mr. Booth gave to the community; the wrought iron gate-ways and the old mill wheel that splashes in the little stream by the entrance; the slant of the gabled roofs, and the paneling of the noble rooms, all originated with Mr. Booth. Interior decorators, landscape architects, artists and designers carried out his ideas; but the directing spirit was his.

The second way in which Cranbrook is distinctive among American estates lies in the fact that it is essentially the product of modern craftsmanship. The words have hardly formed themselves on paper before a shudder of apprehension, doubtless, overtakes the reader. For "modern craftsmanship" all too often has a kind of painful connotation, as, for instance, when it suggests America's early struggles toward simplification, after the horrors that machinery wrought with late Victorian decoration. But this unhappy connotation bears no relation to the achievements of our great master artists in wood, wrought iron, ceramics and the precious metals, such as, for instance, the carvings of J. Kirschmeyer, the bronzes of Paul Manship, Korbell and Malvina Hoffman; the tiles and pottery of Mary Chase Stratton of the Pewabic potteries, the wrought iron of Yellin and Karolewski, the silver of Arthur J. Stone, the Stablers of England and Elizabeth Copeland; and so on, down through the list of English and American craftsmen whose work is marked with great beauty and distinction. And yet, while Mr. Booth, in developing Cranbrook, both in the garden statuary and fountains, and in the finishing and furnishing of the house has called upon the foremost living English and American craftsmen, he has not striven for exaggerated modern effects. On the contrary, he has achieved rooms in which dignity and nobility, and that high distinction which marks lasting beauty, need offer no apologies to the fine interiors of the old world, —rooms, in fact, which are kind and hospitable to many old world treasures which have found a welcome and suitable resting place therein.



*In the Oak Room is a fine antique English chest, on either side of which is a sixteenth century Spanish chair, covered in leather. The carved angels are sixteenth century Spanish and are from the Los Angeles exhibit of Mrs. P. Cattadori. The antique brocade on the table is of puce and silver*

In the house, which is of the half-timbered English style, Albert Kahn, the architect, has been particularly fortunate in achieving that greatly to be desired combination of friendliness and dignity. Ideally placed on a slight elevation, it rises easily out of the landscape, hugging the earth just closely enough to rest on it solidly; and thus to seem an integral part of the hill side, but at the same time lifting its gabled roofs with dignity.

Inside, the rooms are finely proportioned and ample, but always essentially liveable. While they enjoy the benefits of rich panelings and beautiful tapestries, they have escaped, happily, that fatiguing effect of the ornate or overly ornamental which creeps, almost unawares, into so many great houses. They have kept, under the direction of Mr. Booth himself, a certain spacious sense of restfulness, warmly touched with color and enlivened with decoration. Here, then, are rooms in which canvases by the old masters are not amiss, but which have not been forced to strip the great houses of England or Italy for their decorations.

Instead, Mr. Booth has entrusted the wood panelings of the library and the east room to J. Kirschmeyer, and has allowed American craftsmen to put their best into the chimney pieces, the tiles and hardwares of the house.

It is typical of the entire spirit of the place that the furniture is for the most part modern American or English. Hayden, Danersk, and Bacon in this country, and Houghtin in England are responsible for many pieces, which are augmented, of course, by richly carved chests,

*(Continued on page 96)*



*In the master's bedroom are three painted panels, made to fit the carved niches in the overmantel. The walls are done in fawn and gold Italian brocade and the floor covering is a deep-piled golden brown chenille. An antique crimson and gold brocade hangs in the doorway*

# Contemporary Reminiscences

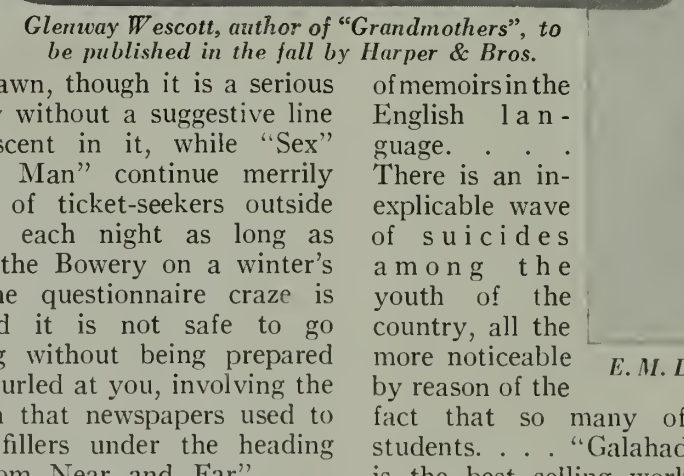
*"All About the Town"*

*By* BURTON RASCOE

THE cultural news as I write is that "The King's Henchman", the opera by Deems Taylor, with libretto by Edna St. Vincent Millay, had its première under the most exciting auspices. Every one who could crowd into the Metropolitan was there and even great numbers of musical enthusiasts who could not get in, waited in restaurants in the neighborhood for the intermissions for word from those within as to how the show was going. It went splendidly, superbly. It was altogether a surprise. People knew that Deems Taylor was a most talented young man, almost fabulously facile in the number of things he can do, from carpentry to sleight-of-hand; but they did not know he possessed musical imagination and invention to a point describable as genius. And, of course, people knew that Miss Millay is among the finest of living poets and a lyricist of the classical order of merit; but they did not know that she could give life and beauty to the poetical dialogue of a long narrative of an opera libretto. The collaboration of Miss Millay and Mr. Taylor is now an historical event; and the noise of the applause that greeted their great effort must still be echoing around in the far corners of the opera house.



*Right—Ramon Guthrie, author of "Marcabrun", published by George H. Doran Co.*



*Glenway Wescott, author of "Grandmothers", to be published in the fall by Harper & Bros.*

Other cultural news, as I write, is that Mrs. Pat Campbell distressed her admirers by choosing a play so awful that one of her countrywomen swore all through the first set on the opening night so audibly that other members of the audience thought she was part of the play . . . "The Captive" is withdrawn, though it is a serious psychological study without a suggestive line or an unsavory scent in it, while "Sex" and "The Virgin Man" continue merrily on with a queue of ticket-seekers outside of the box office each night as long as the bread line on the Bowery on a winter's night . . . . The questionnaire craze is now epidemic and it is not safe to go out of an evening without being prepared to have questions hurled at you, involving the sort of information that newspapers used to employ as space fillers under the heading "Curious Facts from Near and Far". . . . Miss "Texas" Guinan has been accused of violating her parole and of violating (again) the prohibition law and her "300" club is closed. It seems that the federal prohibition agents cannot take a joke on themselves. Miss Guinan and her brother, Tommy, have been posing for a daily newspaper comic strip. In one of them Tommy is pictured as asking "Tex" for $5. When she asks him what he wants the money for, he answers: "To bury a federal agent." To which Miss Guinan replies: "Here's fifty dollars. Bury ten of them" . . . . At the New Art Circle there is an exhibition of primitive Negro sculpture, perhaps the most comprehensive ever gathered together, including idols and fetishes, carved in wood and ivory and all sorts of household utensils and musical instruments. . . . That excellent printer, William Edwin Rudge, has issued a book of reproductions of the paintings of Charles Demuth, with an introduction by Dana Gallatin. . . . Macmillan's have published W. B. Yeats's "Autobiographies", which is one of the wisest and most charming books of memoirs in the English language. . . . There is an inexplicable wave of suicides among the youth of the country, all the more noticeable by reason of the fact that so many of them are college students. . . . "Galahad", by John Erskine is the best selling work of fiction in New York City; and "Napoleon", by Emil Ludwig is the best selling work of non-fiction. . . . The "Black Bottom" as a dance is giving way to a new dance called the "Pat-Step". . . . Irving Berlin's new tune, "Blue Skies" is the most popular current composition both as sheet music and as a phonograph record. . . . Donald Friede has announced a concert by Georges Antheil in Carnegie Hall for April 10. Antheil is the young composer from Trenton, N. J., now living in Paris who has written a "Ballet Mecanique", scored for "16 mechanical pianos, playing from a single master roll, controlled from a switchboard so that they may be played separately or in unison to achieve greater dynamic effect, eight xylophones, four bass drums, two electric motors with humming and buzzing propellor attachments, an auto Klaxon, a siren, two large pieces of steel and two octaves of electric bells—which sounds exciting even in print."



*E. M. Delafield, author of "Jill" published by Harper & Bros.*

The night of the première of "The King's Henchman", a large crowd gathered at Theodore Dreiser's, including Max Reinhardt, producer of the "Miracle", Jacob Wassermann, author of "The World's Illusion", Willy Pogany, the painter, and about fifty others. I overheard Otto Kahn say that "The King's Henchman" was good for about four years with the Metropolitan and tell Horace Liveright he admired Liveright's courage in taking over the "Captive".

Wassermann is a dark little man, with a semi-bald head, the crown of which is hedged with thick black hair. He looks like a Jewish professor of philosophy. Very restless and alert, he hurried about the room closely examining the books in the bookcases, the furniture, the lamps, the paintings, the chairs, the phonograph, and the piano. He was just over from Vienna on his first visit to America and was on his way to California—not, he said, to write motion picture scenarios but to see the country. He speaks English very well, and his wife speaks it excellently.

Reinhardt speaks almost no English. Dreiser, despite his name, speaks no German. But they got along for some minutes anyhow, with a sort of sign language and with Dreiser speaking English as though Reinhardt understood him and Reinhardt speaking German as though Dreiser understood him, a method which, apparently, proved effective.

*(Continued on page 106)*

# Art's Spring Song

## *Modern and Ultra-Modern American Art in the New York Galleries*

*By* LOUIS KALONYME

ONLY this chronicler's eyes were a common meeting ground for the paintings and sculptures (of the "modern and "conservative" citizens of our north and south poles of art) hopefully exhibited in Fifth Avenue's art halls during the last gusty weeks of February and March. This is one polite way of saying that it would require an acrobatic magician to relate the art of, say, Thomas Eakins, Elie Nadelman and the African primitives with that of Picasso, Henry McFee and Albert Ryder by any one of those genealogical grand lines on which art critics love to string their "dictums." The parenthetic asides are also (one hopes) a polite way of indicating that this aesthetic roundsman is not a genealogist.

Not that it would be impossible to detect the beginnings, say, of Elie Nadelman's aesthetic family tree, or those of (modern art's) Uncle Picasso. It would be only too possible. But in the end you would be forced to regard the artist who is Elie Nadelman or Pablo Picasso without benefit of his aesthetic history. For you would discover that, though Picasso was for a time overcome by the *naïveté* of primitive African art, he was influenced as well by Ingres and Degas and his green grocer; and that not even with the most careful and arbitrary genealogical pruning could you establish his aesthetic relationship to individuals such as Albert Ryder or Thomas Eakins or John Marin.

So, like the incurious hero of a Western movie who must dispose of all his villains whether they be kin or not, I will step into the critical ring with one artist (of the unrelated and ill-matched companies which crowded Fifth Avenue's art barracks during the past weeks) at a time, and without too great an inquisitiveness into his "connections."

Elie Nadelman's latest sculptural figures (exhibited at the Knoedler Galleries) seem to spring, aesthetically full-armed and poised from a Gallic-Greek aesthetic. The phrase Gallic-Greek aesthetic is one way of saying that M. Nadelman has clothed the luminous line of the primitive Greek artists with the sophisticated curves of Gallic taste. That is, M. Nadelman's modern Greek figures have undoubtedly read the wine-list of a swell French restaurant. It is this Gallic taste, refined of an admixture of the ludicrousness

*(Continued on page 102)*



*"Spanish Girl" by Robert Henri, N. A. Courtesy of the Macbeth Gallery*



*"The Hemlock Pool" by John H. Twachtman. Courtesy of the Milch Galleries*



*"The Ring Master" by Elie Nadelman. Courtesy of the Knoedler Galleries*



*"The Fisherman" by George Bellows. Courtesy of the Babcock Galleries*

# A Group of Distinguished Rooms

## *Treasures from Provence, China and Mediaeval France Add Their Beauties to These Interiors*



*In this cheery morning room, the furniture is French Provençal. The walls are painted in three shades of canary and primrose yellow and the curtains are glazed chintz with a yellow ground patterned in white lilies and pink and white primroses. Bowls of flowers on the window sill add their fragrance to the room and on the walls are water color still lifes of flowers*

*Photos by Drix Duryea*



*Ruby Ross Wood, Decorator*

*The chairs and sofa are covered with material from the quaint quilted petticoats of the women of rural France. The sofa is in a striped stuff in prune color and green and the chairs are bright in their dress of canary yellowand scarlet. No more delightful covering can be imagined than these brilliant petticoats for old American, French and English chairs and sofas*

*Right—In "Falaise", the Norman Gothic Chateau of Mr. Harry F. Guggenheim at Port Washington, L. I., there is some priceless Mediaeval woodwork. In this photograph is seen a fraction of a rood screen, enriched by exquisite boiserie, which is used to divide the upper hall. On the wall hangs one of a rare group of 14th century appliques*



*Photo by Drix Duryea*

*Below—In this bedroom in the New York residence of Mr. and Mrs. George Moffett the walls are in Chinese yellow rough plaster. A huge tiger skin sprawls before the fireplace. Most of the furniture is modern in Chinese design, although the Louis XVth chair, covered in gold damask, is old. The bedspread is made of embroidered Chinese panels*



*Photo by Frederick Bradley*

# The Chaise Longue Retains Its Popularity

## *This Luxurious and Comfortable Piece of Furniture Still Occupies An Important Place in the Boudoir*

By HANNAH TACHAU

OF the minor arts, furniture is perhaps the most expressive, because it tells us so much about the habits and customs of a people. We are able to gauge their temperaments and something of the feeling of the times in which they lived by the characteristic qualities of the things they used every day. This is shown in the grim massiveness of the Flemish and early Dutch, the heavy ornateness of the Elizabethans; the exuberance and sumptuousness of the different periods known as the "Louis's;" the indolent luxuriousness of the Empire and the austere simplicity of the Pilgrims and early Colonists. By studying the most distinctive pieces of each epoch, we can visualize just how these people lived, and follow their predilections with understanding.

Certain pieces of furniture which we think of as being comparatively modern are merely the products of evolution. There is, for instance, the chaise longue. Immediately our imagination is captured by visions of luxurious French boudoirs, of dainty powder rooms and intimate salons where great or daring ladies entertained their intimates, lounged at ease, or leisurely undertook the rites of their toilette. We have, as a concrete example, the well-known portrait of Madame Récamier, depicted in a characteristic pose, half reclining on a chaise longue whose design she had inspired. Those were the days when great personalities gave color and meaning to their surroundings and when the objects around them were designed to fit their needs and their tastes.





*The chaise longue in this luxurious Spanish bedroom in the home of Dr. P. P. Satterwhite at Palm Beach is covered in a rich, colorful brocade. It is made in three separate sections after the fashion of early English types. Addison Mizner, Architect*

*Right—The day bed is distinguished from the chaise longue in that it may be slept in with comfort by night and forms a decorative piece of living room furniture by day. This day bed has a walnut frame and is covered in salmon pink brocade. Courtesy of the Hampton Shops*



Though the chaise longue belongs essentially to a highly sophisticated age, it had its inception in the couch and bed which has existed in some form since the earliest days of civilization. From a necessity, it developed into a luxury, and since the time of Louis XIV, it has been an important article of furniture in bedroom and boudoir. In its literal sense, the chaise longue means a long chair in which one can read or lounge, but it is often mistakenly termed a day-bed. There is a pronounced difference between the two, both in their construction and purpose.

A day-bed is obviously meant to sleep in, but it is often so designed that during the day, it takes the place of a sofa or divan. Its covering, either of rich or simple stuffs, is made to harmonize with the other furnishings in the

*The characteristic Louis XVth chaise longue was made in two parts—one section resembling a deep, comfortable bergère; the other intended for the feet. Courtesy of Marion Gheen, Inc.*

room, and when appropriately dressed, it can be placed in a more or less formal room, such as a living room or sitting room. When space is limited, such a room must often do duty as a combination living and sleeping apartment, or else can be used as a temporary guest room.

The chaise longue, on the other hand, is too personal, too intimate a piece of furniture to be placed elsewhere than in a bedroom, dressing room, or boudoir. It is always dressed with feminine daintiness. Some of the early chaise longues had backs at either end, with rolls or bolsters that fitted these ends at both the head and foot. They were furnished with luxuriously soft mattresses or pads, and with elegant cushions to lean upon. No fabric was too exquisite or rich to use for their embellishment.

Under Louis XV, the chaise longue was often made in two parts—one section resembling a deep bergére with comfortably upholstered back and arms; the other section intended for the feet, was formed like a stool, which could be divided and used as a separate seat. Later, the English conceived the idea of making the chaise longue into as many as three separate sections, and as the taste for ease and comfort increased, and a democratic revolt against an exclusive aristocratic appropriation of luxury deepened, each country developed its own forms in furniture design.

From the styles known as Jacobean and William and Mary, sprang our early American type of chaise longue which was adapted from so lowly an object as the early turned stool; and we also appropriated the Queen Anne, with its club foot and with the side arms and seat made of cane. Our furniture makers were especially interested and copied successfully the type used in the time of Charles II, when stretchers and legs were elaborately carved or made in the form of scrolls. Here again, cane was utilized for the back



*This unusually fine chaise longue has a frame of lustrous carved walnut and the covering is a rose colored brocade which harmonizes perfectly with the deeper rose of the taffeta hangings. Courtesy of the Hampton Shops*

and seat—the adjustable back being worked by means of chains or brackets which were quite crudely constructed. This type was characteristically Jacobean, but the idea of a sloping back was developed more highly when the luxurious chaise longue was designed to afford greater relaxation than the straight back of the sofa or the straight ends of the day-bed.



*Right — A luxurious Louis XVIth chaise longue has a frame of carved wood, painted in a warm ivory and is covered in a deep golden embossed silk. The soft mattress and dainty cushions are very inviting. Courtesy of the Hampton Shops*

Photo by Mattie Edwards Hewitt

*Below—In this attractive bedroom the chaise longue is covered with an eye to practical use and not primarily as a form of decoration. In its lines and upholstery it harmonizes with the furnishings and draperies of the room. Courtesy of the Hampton Shops*

Photo by Amemiya



# Charm of a Country House in the Duplex Apartment

*A Delightful Example Illustrative of the Artistry Bestowed Upon the Modern Duplex Apartment, and its Adaptation to the Semblance of an English Manor*

By JANET HOWISON MARSH

So much of the intimate charm of the country house has been translated into the city duplex apartment that today it is possible to find a modern home of broad spacious rooms, low ceilings, old-time hardware, fashioned in the feeling of the Adam period or embellished with the exquisite detail so suggestive of the later English master in woodcraft, Inigo Jones. This naïve interpretation of apartment house living registers a new era in New York home life, perhaps the last notable one ere the city becomes wholly commercial and the last stand of the home dweller will be on the fringe of the city's environs.

But by all odds, the most interesting phase of this new rôle filled by the duplex apartment is the architect's part in bringing the transformation about, results that the laity may appreciate but not understand, but which those versed in good architecture will not only comprehend but thoroughly enjoy. It is often more difficult to change the aspect of an apartment "in the rough", so to speak, than to build a country home anew for, with the best intentions in the world, builders sometimes introduce various constructional features which, even though they are not actually discordant with the architect's plans, are not in harmony with the general scheme, so he has to resort to certain tricks of the trade to bring the rooms into line and give them their relatively proper proportions and preserve their character.



*Old mahogany finds a sympathetic setting in the Georgian style of dining room in the Carl S. Petrasch duplex apartment*

In fact, the demands upon the architect in refitting the modern city apartment to meet certain technical requirements are often very great and the test comes in defining what really constitutes charm in the home. Sifted down, it is merely a matter of correct scale and proportion—"merely" that, but the most difficult thing in the world to achieve unless the designer has the feeling of symmetry in his heart. Knowledge alone will not suffice, unless there be present the innate response and sympathy to adapt them correctly.



*Right—The fireplace and overmantel in the living room supply the important note in the architectural treatment; the Colonial green walls the decorative*

*Below—Gay chintz curtains and overstuffed chintz covered pieces furnish both comfort and cheer; the classic walls have the dignity of Georgian days*



A particularly pleasing example of what a city duplex apartment may mean in the hands of a skilled architect is that of Mr. and Mrs. Carl S. Petrasch, the work of Edward S. Hewitt, New York architect, which has been transformed from a stereotyped assemblage of rooms into the semblance of an English Georgian home or one of the smaller English manors of the 18th century.

To bring the illusion about, Mr. Hewitt instituted innumerable changes, none of a structural sort, but just a few subtle innovations that have, however, made all the difference in the world between an interior of individuality and the usual home of nondescript quality. The exceeding simplicity of treatment, the delicacy of the mouldings and the exquisitely carved details of the woodwork bear a close resemblance to the work of the early English craftsmen. This subtle quality of beauty is to be noted as well in the restraint with which the architect has handled his problem as in its fuller expression. It is felt in the height of the ceilings, in the delicacy of the mouldings as also in the wealth of enrichment by means of which some of the finest effects are obtained.

In bringing this change about, Mr. Hewitt was aided in no small measure by the arrangement of the rooms and the stairway of the duplex type as also by the fact the apartment was on a corner so the rooms are lighted more as they are in a country home. But the real problem lay in the architect's ability to bring all parts of the rooms into relation with the whole and the success with which Mr. Hewitt has solved this intricate question is the true success of its intimate appeal. How the architect brought the feeling of the country home to the city apartment is, primarily, the significant point.

The rooms, to begin with, were much too high in proportion to their size, so the ceilings had to be furred down from 10 feet 6 inches to 9 feet to cover the beams and provide the treatment desired. "It wasn't so much the actual difference in height that counted" said Mr. Hewitt, in speaking of the work, "as the relative effect in general. As one old carpenter I had used to say, 'there wasn't so much difference be-

*(Cont. on page 112)*



*Above—Mr. Hewitt received special commendation for the symmetry and beauty of this door from a famous English curator who refused to believe it was modern*



*Right—The meticulous care expended on the living room door is rare in modern city apartments*

*Below—The Petrasch library, oak paneled, depends upon its fine scale and proportion for a great measure of its success. The paneled walls, with the patina of old wood, contain secret shelves for rare bibliography*





*The Modern English interior may combine several interesting features such as heavy deal (pine paneling) and rough plaster walls with broad plank flooring*

# Woodwork as Interior Finish for the Modern Home

## *No. 1. The Sturdy Type. Heavy Timber, Plank and Paneled Effects*

*By* C. STANLEY TAYLOR

THIS subject of the types and finishes of woodwork correctly used in the decorative schemes of modern American residential interiors presents three primary problems from the viewpoint of the prospective homebuilder. The first of these problems is the determination of the character of woodwork suitable for interiors of various types. The second problem is the finishing of such woodwork in a manner which will insure the best possible appearance and the lowest maintenance cost. The third consideration is that of quality both in the original lumber and in its installation—this subject of quality being important because practically all wood for interior finish comes in various grades which are definitely established by the manufacturer and lumber dealer.

It is, of course, realized that the architect exercises an important function in this decision and that primarily his recommendations are those which the owner will follow. The architect knows not only the character of interior woodwork required by period influence and by the general interior scheme, but he is also familiar with the various grades of finishing lumber and the various processes and methods through which the ultimate appearance is attained.

On the other hand, it is certain that the owner should possess some general knowledge of the various kinds of woods which are used and which are adaptable for special forms of woodwork common to the various architectural periods.

Speaking in broad fashion of interior woodwork, doors, paneling, built-in furniture, and floors, it is easily recognized that such work falls in three classes. The first general type of woodwork which is discussed in this article might be termed the cruder, naturally finished forms of interior trim which are popularly identified with early English, Italian, Spanish, and some Colonial interiors. The next type of woodwork to be considered in a later article might well be termed the more refined type in which fine grained and highly patterned woods such as walnut and mahogany are used for Georgian English and Colonial interiors, French interiors, and in fact all interiors of the more elegant styles, requiring high finishes in natural grain and wood patterns.

The third general division also to be treated in a later issue of Arts and Decoration will include painted woodwork as used in some divisions of practically all styles as adapted for American domestic architecture, and particularly in later English, Colonial, and French interiors.

Returning, then, to the subject of this article, which is woodwork inspired by that of the romantic early architecture of Europe and the Colonies, we find that we are to deal for the most part in the use of oak, of some walnut, and also of soft woods such as pine (used to simulate *deal*) as it was known in England.

The accompanying illustrations clearly define the term "crude" as it is used in connection with this article. The crude woodwork of today is actually copied in its reproduction from original woodwork which was actually crude in its workmanship, owing to the limitations of design and craftsmanship which existed in the early period of England, France, Italy and Spain, when architectural precedents were in the making.



*An Early English effect in simple oak paneling with exposed hewn oak timbers is dignified and appropriate*

The forms of woodwork most commonly used for such interiors consisted of heavy timbers used for ceiling beams, door frames, window frames, stair construction, pilasters, etc.; heavy natural finished paneling with occasional mouldings; and finally heavy planks used for the finished floors and for steps, lintels and mantel shelves.

Wood used for such heavy details was almost invariably of oak, trimmed by rough adzing to the required shapes and sometimes, as in the Elizabethan interiors, carved with deeply incised decorative motifs on prominent pieces, such as doorway brackets, stair-rails and newels, over fireplaces, and in the door panels or mouldings. While oak was generally used, other woods occasionally employed for this purpose include walnut (used extensively in early Italian architecture), and occasionally teakwood, imported for fine interiors. Soft woods were never used for this type of woodwork for the simple reason that in the early days structures were built with the idea of permanence, and also because the hard woods were more easily available and more practical



*eal paneling set off with heavy oak timbers exposed in the ceiling. Interesting paneling in the chimney breast*

# A Brocade of the Twentieth Century adapted from Elizabethan Embroidery Motifs

THE design of the brocade shown here is an adaptation of the flower theme on an old Elizabethan tunic. Tulips, jonquils, carnations, peach blossoms, and the English rose are worked in their natural colors. And, dividing the fabric into panels, wide bands of tinsel thread frame the various flower motifs.

In Elizabethan times all manner of fabrics were embellished with elaborate embroidery designs, skilfully worked in colored silks and rich with gold and silver.

Many of these rare old pieces are now in the Victoria and Albert Museum at South Kensington. To one of the finest of these we owe the motifs of this brocade.

In addition to a wide selection of brocades, there is in the Schumacher collection a wealth of brocatelles, tapestries, damasks, velvets, taffetas, satins, hand-blocked linens, chintzes, and toiles de Jouy, appropriate for every decorative use.

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***The brocade used in this wall banner and on the chair is an authentic adaptation by Schumacher of old Elizabethan embroidery motifs.***

F-SCHUMACHER & CO.



*An example of attractive oak paneling, with heavily carved Elizabethan details for the stair newel*

from the viewpoint of the early craftsman.

It is found also that in early construction, this heavy oak woodwork was not intended alone or even primarily for decorative purposes, but served a very definite structural function as part of the supporting framework of the house, its exterior walls, floors, and partitions. It is expected, therefore, that in the original examples of such crude woodwork, each member is actually a heavy beam or plank built into the framework and having spaces between filled with masonry. In the development of modern interiors, this original type of framing is sometimes used—but rarely, because of its high cost and because structural practice has developed other methods of supporting the various loads of the building.

So, the function of the heavier, cruder type of woodwork has today become primarily decorative and as its structural function is no longer needed (except for arches, lintels and the framing of various openings), we are not surprised to learn that interior woodwork effects of this nature are often obtained by the use of pattern work in which relatively thin boards are applied to the walls or built up in the form of hollow beams having a roughly adzed, scored and sometimes burned finish, and usually antiqued in some fashion to give the same appearance as that of the original installations which constitute our architectural precedent for such interiors. Note our illustrations.



*The doorway is framed in heavy oak timbers, while plaster panels are set off in wood patterns to simulate half-timber work*

In homes where the investment is not limited, it is found that the original method of heavy construction is highly desirable, but on the other hand, as great economy is represented by the use of pattern work and as the appearance is much the same after all, the homebuilder is given wide selection in methods as well as in materials used for such interior woodwork.

The fact has already been indicated that the rough finish of this crude woodwork is achieved by simulating the adzing, carving, and rough graining of original installations. After the wood has been shaped and carved in the desired manner, an antique finish is required. There are several types of finishes, some being the natural wood finish in various tones, and others being of the more highly polished finish. While technical details are not required, it may be interesting to give a general outline of recommended methods for obtaining such finishes.

If the natural wood finish is desired, there is applied first a coat of penetrating oil stain of the desired basic color. Then follows a coat of shellac, after which a coat of paste filler is applied matching the stain in color. Following this application, in good work there will be two or three coats of transparent interior varnish, sandpapering carefully over each coat, and steel wool being used for rubbing down carved work and mouldings. The final coat of varnish is usually rubbed with powdered pumice stone and water, a piece of felt being used for this rubbing which gives what we now term an antique effect, some of the powder being left in the grain and the general appearance being that of woodwork which has undergone long aging.

For the richly polished effects, particularly for panels and flat woodwork, the light natural color of the wood may be retained by first applying a coat of shellac carefully rubbed down, and then two or three coats of transparent varnish in the same manner above described. If deeper color tones are wanted, the first application is a coat of glaze having in it sufficient umber or raw sienna to give the desired color, after which the surface is shellaced in varnish as already described.



*The exposed floor beams are of oak with adzed antique finish. Note the attractive door built up with an oak plank pattern and having wrought iron hardware*

The carved portions of such woodwork are

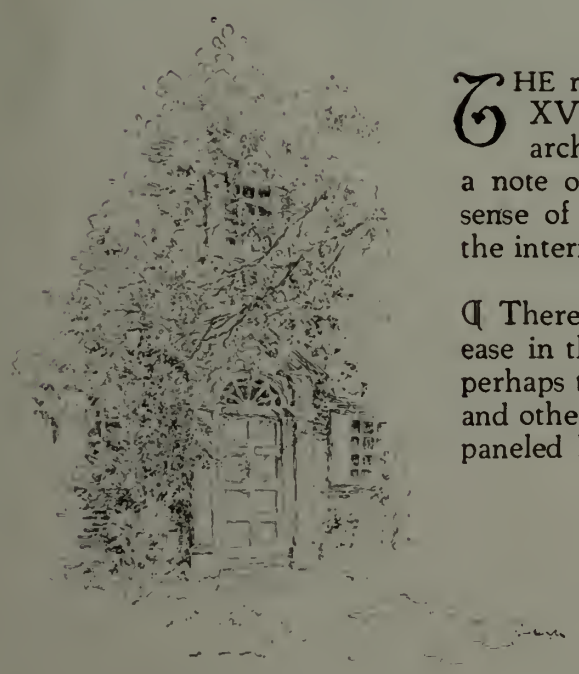
*(Continued on page 125)*



*Colonial interiors often combine oak, pine or chestnut paneling in natural finish with painted poplar or pine for trim*



*New York Galleries, Inc., Decorators*



THE renaissance of classic forms in the XVIII Century contributed to the architecture and furniture of that time a note of grace and dignity . . . the fine sense of restraint so happily expressed in the interior before you.

¶ There is a suggestion of leisure and ease in this sunny morning room . . . due perhaps to the manner in which the sofa and other pieces are composed before the paneled background and broad casements looking out upon the garden terrace and sparkling waters beyond.

¶ True to historic tradition, this lovely room is but an echo of the fidelity with which our cabinetmakers reproduce the beautiful furniture of other days . . . each object invested with the charm of Old World artistry—a fitting accompaniment to the collection of antiquities arranged at these Galleries in a series of decorative ensembles.

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# The Modern Solution of a Very Old Problem

*Insulation by Means of a Wood Fibre Substance Is the Answer to the Perplexing Question of How to Reduce the Fuel Bill and at the Same Time Provide Added Protection Against Summer Heat*

By H. A. SIMONS

IT all goes back to two simple but mighty facts: first, our fuel bills have been increasing at a beastly rate these recent years; second, the day of red flannels is past.

Way back when Mission and Craftsman furniture were—unaccountably—the vogue, when "the Spanish bungalow" was, together with a salubrious climate, almost an "exclusive feature" of the Pacific slope, bituminous coal could be bought for $4.25 or $4.50 a ton. A sizeable dwelling-house could be heated through an entire season for $90.

But not so last winter. The price of this commodity in an average market ranged around $11, and the cost of heating the same home then would be $220 or thereabouts.

This steady increase in fuel prices might have been insufficient to have caused, within a few years, a revolution in residential construction had the high cost of fuel affected home-owners only. On the contrary, the operators of large buildings—hotels, theaters, apartment houses, office buildings and factories—felt it most severely. They demanded of their heating and ventilating engineers and of their architects some means of escape from the high cost of maintaining real property.

Yankee ingenuity quickly responds to such a demand. Engineers and research men studied, not only how to heat buildings, but also the structures they had to heat. They observed that an industrial plant, for instance, might be brand-new, constructed of materials of finest quality, equipped with devices to make it absolutely weather-proof, and yet would seem to leak heat as a sieve leaks water. With no visible avenue of escape, heat yet seemed to "make a get-away" through solid stone, steel, glass, brick and concrete walls before it had served its full time!

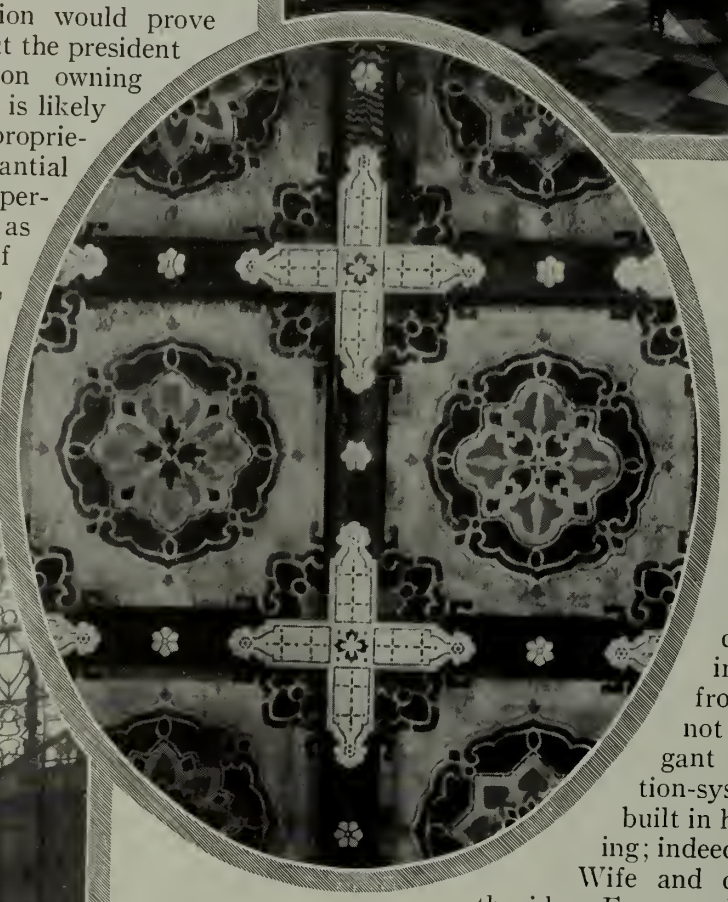
Could that be possible? Indeed, laboratory technicians discovered that was precisely what happened. They learned that no building material known to modern man is an absolute barrier to the passage of heat. A perfect vacuum is the nearest approach to this insulating ideal; but one could hardly design a great mill or a skyscraper hotel out of vacuum. So the engineers investigated—and invented—materials which would be at least more effective barriers to the transmission of excessive temperatures than the old materials were. Barriers of appreciable efficiency were called insulators.

At first, these were of direct concern only to the owners of huge structures. In them heating cost was so large an item in the annual maintenance-bill that a considerable investment in insulated construction would prove an economy. But the president of a corporation owning such a property is likely to be, also, the proprietor of a substantial residence. His personal budget, as well as that of his company, would reveal a lamentably liberal annual contribution to the coal industry. He would consult his architect about it and would learn that in the new home he was contemplating building a little farther out from town, it would not be at all extravagant to install an insulation-system similar to that built in his down-town building; indeed would be most wise. Wife and daughter applauded the idea. For one didn't have to compare a stray copy of Godey's Ladies' Book with the latest collection of designs by Erté to realize that the ladies were growing progressively less comfortable with every advance of the mode! So it was settled: insulation,—the kind of construction that prevents furnace heat from escaping in winter and natural heat from penetrating the interior of the home in summer—became a recognized part of construction of the residence which the architect roughly classifies as in "the $50,000 class".

From this point on, the story of the development of insulation has something of a dramatic character. The American manufacturer is what used to be called a "leveller". In his more idealistic moments, he believes in equality of opportunity—to buy his products. In this instance, he did not believe that only



*"Dinette" in a Spanish bungalow in Chicago. All walls and ceilings in this cottage are insulated with a cane-fibre lumber which also serves as a base for the plastic decorating material. Martin C. Hugett, Decorator*



*Above—Ceiling in Hong Wanji Buddhist Temple, Los Angeles. Structural acoustical-insulation tiles were applied between the purlins, and both tiles and beams decorated with stencils and stains and paints. Edgar H. Cline, Architect*



Photo by Shoji Orato

*Left—Studio of Walter W. Ahlschlager, Architect and Decorator. All walls and ceilings are lined with a fibre insulating lumber. The material is variously treated with a plastic paint which renders effects of texture and tone, with diapered leather covering, and with its plain surface exposed*



*Part of the Danersk Sudbury dining group of Eighteenth Century American design*

# The value of related groups in furnishing a home

IN Danersk Furniture you can furnish an entire home, whether it be a modest cottage or formal mansion, with related groups selected from the two great periods of American and English design.

This fact is of greater importance than appears on the surface.

To secure an equal effect of unity and authenticity of design from other sources would entail either years of search and the expenditure of many thousands of dollars in antiques, or an almost impossible quest among the reproductions made by a number of different manufacturers. Obviously a collection of pieces made in the latter way would bear no relation to each other in standard of construction and balance of form.

WE are the largest manufacturers in this country appealing direct to the home. Whether you require a simple group of bedroom pieces of the Pilgrim Century in maple and pine, a quaint breakfast group of the same woods at modest cost, or a dignified dining group of rarest San Domingo mahogany with delicate inlays based on museum pieces in design, they can be secured direct from the maker in our salesrooms in New York and Chicago.

Visit our showrooms, where you can see not only these pieces but a wide range of Danersk furniture—for the home, the office and the club. We are glad to help you select a single piece or plan an entire room rich in interest and friendly in appeal.



*The Danersk Hadley Tall Chest with old time "Sunflower" carving*



*A rare six-leg Highboy with trumpet turnings and secret drawer*

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the rich should have the benefits of the insulating materials he was making. He improved them, reduced the cost of producing them, did everything, in short, to popularize them—to make them available to the owners of even the most modest cottage-homes.

He has been rewarded. So gratefully has the home-building public responded to the manufacturer's efforts in its behalf that one concern, for instance, which makes a low-cost insulating lumber from cane fibre is able to authenticate the extraordinary statement that within five years more than 119,000 American homes have been insulated with this one material alone! At a recent council of leading building material merchants representing various parts of the country, it was affirmed that in some cities a house is not regarded as a merchantable piece of real property unless it is insulated.



*Above—Living room in the residence of Mrs. Gaylord Wilshire, Los Angeles. The insulating lumber, which in this case is surfaced with plaster also may be adapted to coved and vaulted ceilings and other curved and unusual-shaped surfaces. A. E. Harvey, Architect*

It seems, in fact, that we are approaching a time when thorough insulation will be considered just as essential an item in the construction of an up-to-date American dwelling-house as a roof and floors. Progress toward such a condition is supported by the fact, which has been established by innumerable laboratory experiments and practical tests, that proper insulation of a dwelling will actually reduce fuel bills from one-third to one-half.

From a recent report of the Bureau of Industrial Research at Washington comes this most interesting and reliable statement:

"The fuel consumed in 15,000,000 homes in Northern states is fully 30 per cent and probably 50 per cent more than would be necessary if standards were maintained in materials. Owners of buildings have not been taught that heat is transmitted through lumber, brick and stone just as it is through glass, but less rapidly. Many homes in America have a fuel-cost equal in a period of 25 years to the first cost."

And on the side of health and comfort there is the fact that public education in hygiene has proceeded so far that the value of uniform adequate heating of the home is generally recognized. Theaters, clubs, churches, schools and offices set a standard in this respect which the home must meet unless its occupants are to be uncomfortable and ill. A generation ago, uniform modern temperatures were thought to derive from the simple matter of throwing open more windows in summer and shoveling in more coal in winter. Today we conserve cash and preserve comfort by the very manner in which we build.

*Below—Residence of Mr. George L. Eastman, Hollywood. Lined throughout with insulating lumber, this home illustrated the wide range of possibilities of combining this material with plaster mouldings and ornamental woodwork and various types of wall finish. William Lee Woollett, Architect*

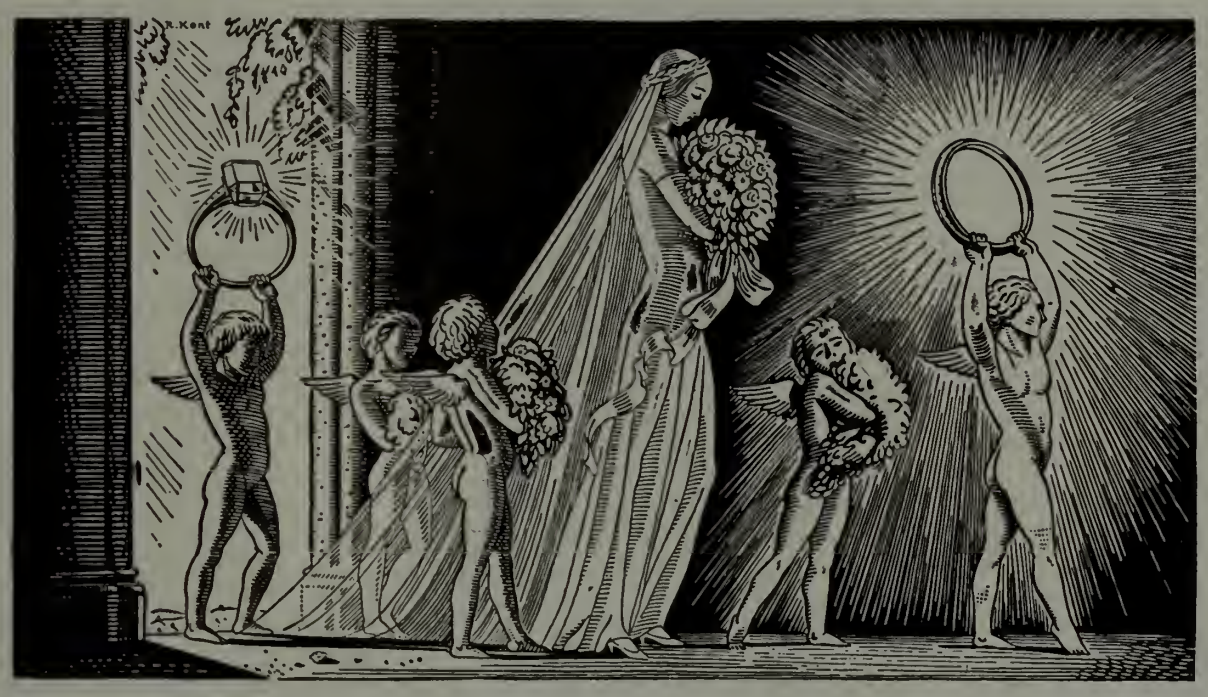




*Left—Residence of Mr. A. S. Brooks, Minneapolis—the type of fine substantial homes in every part of the United States in which insulation is an integral part of the construction. Andrew Schuele, Architect*

Animal, mineral and vegetable kingdoms alike have been searched for means of achieving these ends. Cattle-hair matted between sheets of heavy fibre-paper is one widely used kind of insulator. Of the minerals, gypsum and wool are the most common substances adapted to insulation, the latter "spun" into a "wool", the former pulverized to serve as a filler, either dry or wet-mixed, or else as a wall-board or as

*(Continued on page 97)*



# MADEMOISELLE . . . . MADAME

**NO OTHER jewel that a woman wears receives the attention that is devoted to her engagement ring. While size is not particularly important, the purity and clarity of the stone, the good taste of its setting, the name of the jeweler, are significant details indeed . . . and rarely unremarked.**

**As for that second enchanted circlet, the wedding ring, social authorities agree that good taste should mark it above all else. Only the most delicate and exquisite decoration is permissible. If jeweled, it may contain only perfectly cut stones. And it should also number among its advantages, according to a universal custom, the name of a responsible and distinguished jeweler.**

**Marcus & Company have been buying diamonds in Europe from original sources for more than a half-century. Fine color and cutting, marvelously skilful workmanship, designs remarkable for their faultless taste—these are characteristics of the wide selection of engagement and wedding rings always to be found here. Among many notable families in this and other cities, the question of where to buy an engagement or wedding ring is no question at all. For many of the loveliest brides in the social annals of this country have gone to the altar wearing a ring from Marcus & Company . . . and have returned with two.**

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# The Beauties of Modern French Wrought Iron

*A Group of Young Craftsmen Led by Edgar Brandt Whose Work Compares Artistically with the Masterpieces of the Past Prove that Beauty and Utility May Go Hand in Hand*

By ALLAN ROSS MACDOUGALL

IN matters of utility and comfort no one can deny that America stands first in the world to-day. There is more truth than modern poetry in the joking remark made by a foreign visitor who after a visit through these United States said: "The chief artistic achievement of America in the last century is the bathroom". But often in this search for the ultimate in utility and comfort outward beauty is forgotten by the searchers. In the choice between beauty and utility the former will always lose out in the majority of cases.

Now on the other hand France is preeminently a country where the things that beautify life are imagined, sought after and fashioned. In the thousand and one little complications of dress and decoration surely France leads the world. And in many things of this sort she has lessons to give to America and the rest of the world.

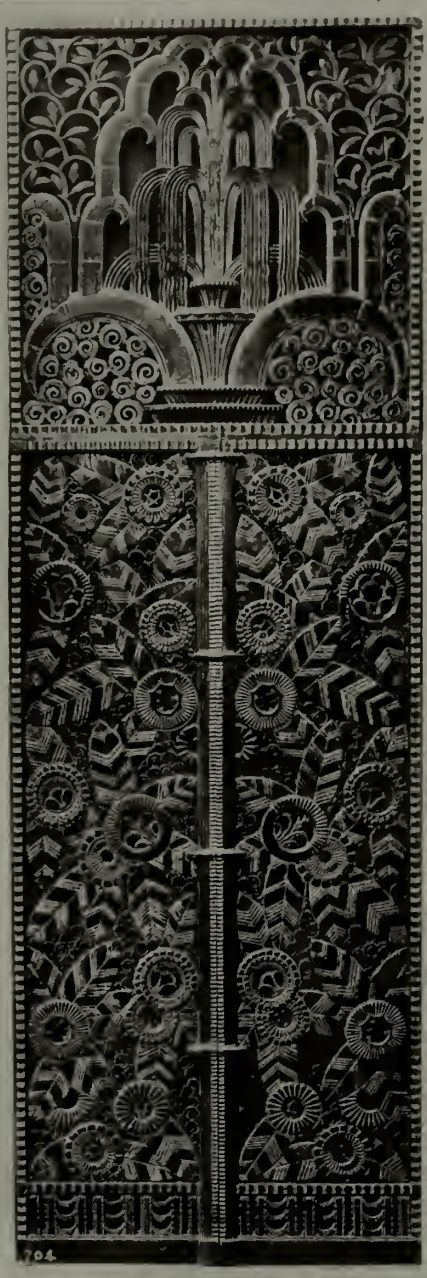
I think it was Herbert Hoover who said: "If there is a field in which a more worthwhile service can be rendered American Commerce —and for that matter American life—than the promotion of Industrial Art, I do not know of it. We have been so intent here in America in developing our great natural, industrial and commercial resources that we have sometimes in the past overlooked the proper development of our artistic and decorative resources."

One of the decorative arts now in great vogue in France and from which America has much to learn is the ancient art of wrought iron work. France has always led the way in this particular art. Visitors know well the beautiful wrought iron railings and gateways of the Place Stanislas at Nancy and the delicately worked grilles of many of the Gothic cathedrals.

Among the arts and crafts it stands as a very complicated and delicate one. While its applications are indeed varied, iron is on the other hand, a most ungrateful material to work in. The artist working with it cannot count on the charm of colour, nor the effect of masses; the silhouette alone counts. While fighting against the resistance of the material he must soften the metal and bend it into delicate ornaments or capricious leaf work. He must possess before his anvil a fertility of invention and a surety of craft to allow him not only to improvise but also to bring into play the varying thicknesses and the different hammerings.

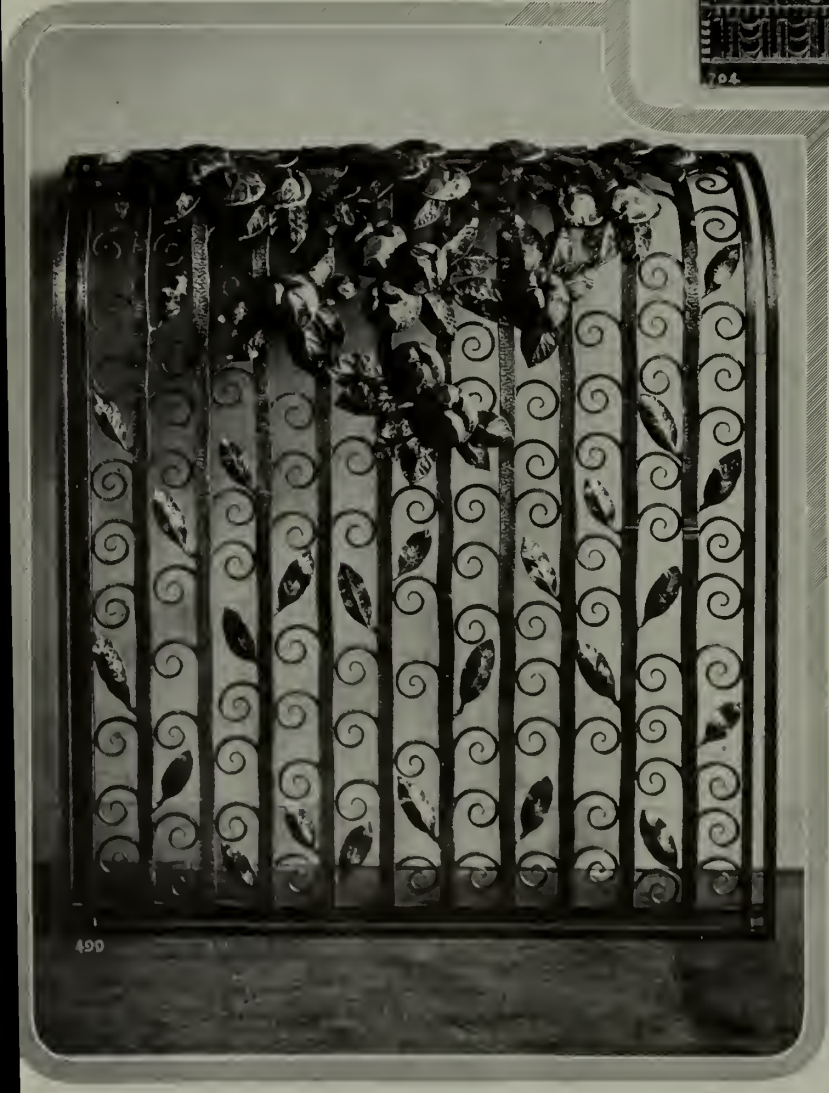
In France to-day there are two schools of iron-workers. The first is faithful to the traditional methods while the second adopts the old methods and adds whatever is helpful to be found in modern science and invention. In other times the fashioning of iron was operated at the forge, on the anvil and by the hammer. It was the only procedure known and tolerated by honorable craftsmen. Soldering by copper, for instance, was held to be fragile and proscribed as false. To-day by the aid of the oxyhydric flame of the blow-pipe soldering can be done without the aid of other metal. Steam hammers and presses are brought into play and feats unimagined by the craftsmen of the other centuries are accomplished with

*(Continued on page 100)*




*This beautiful door of wrought iron was designed and executed by Edgar Brandt for the Cheney Brothers Building in New York*

*One of Brandt's screens has a scroll design and in the centre a delicate dancing figure surrounded by a conventionalized vine*




*The gleaming beauty of the wrought metal is seen to great advantage in this decorative radiator which bears a design of apples and leaves*



THE FINE DESK ILLUSTRATED is one of many specimens of distinguished merit now on EXHIBITION. Important features include Walnut, Mahogany and Satinwood Desks and Cabinets, Dining Tables, Chairs and Sideboards, Mirrors, Wall Lights, Mantelpieces in wood and marble, Pottery, Porcelain, Georgian Silver and Sporting Prints.



*A magnificent 18th Century Mahogany Pedestal Desk of superfine quality in perfect original condition. Distinguished features are to be found in the shaped and fluted projecting corners which are unusual, also the finely inlaid apron and drawer fronts. The doors, sides and back are veneered with sectional crossbandings enriched with beautifully figured crotch mahogany panels; the top finished in dark green leather with finely tooled border. Length 6'; depth 3' 2"; height 2' 6¼".*

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# A Sturdy Stucco House of Unique Charm

*This Distinctive Dwelling Is Set in the Midst of Fine Old Cypresses and Is Designed After the Spanish Fashion Which Has Become Characteristic of the Architecture of Southern California*



*Carleton M. Winslow, Architect*

*Picturesque effect in the decorative roof of hand made tiles in different colors which is in nice contrast to the white walls. The squatty chimneys are entirely in keeping with the general style of the house*

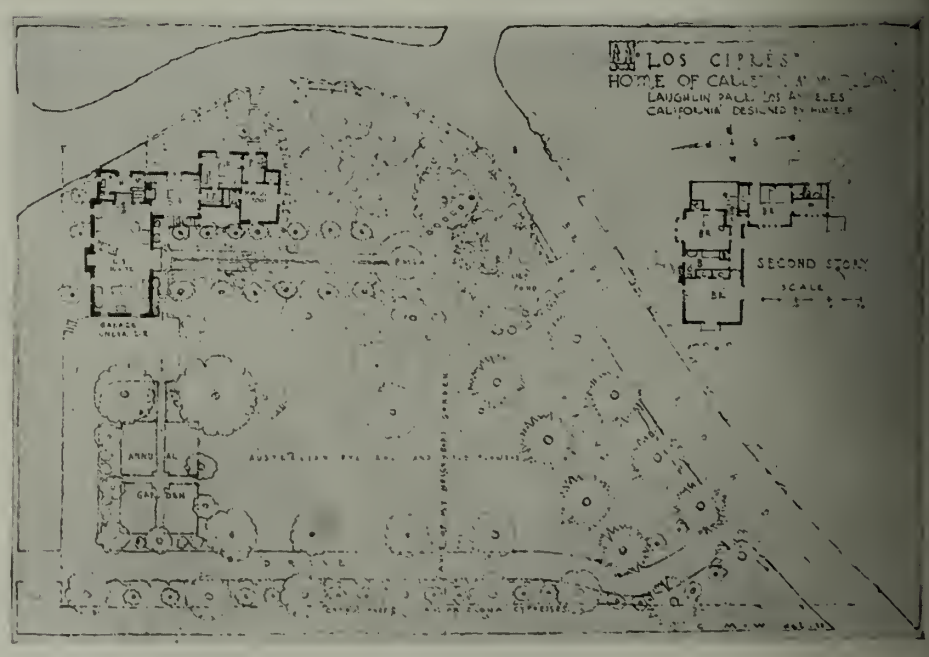


*The exterior of the residence of Carleton M. Winslow is of heavy timbers covered with white stucco and the interior walls are lime plaster which is left in a white putty coat and somewhat "wavy" finish. The main entrance door is of heavy solid fine-grained oak*



*The house is built on a slight slope so that there is room in the basement for a garage. On the "tall" side of the house is this delightful exterior staircase, with its decorative rail, which leads to a balcony. The casement window sashes throughout the house are painted Italian blue both inside and out*

*At the right is the plan of Mr. Winslow's residence which shows how its one acre plot has been laid out. The cypresses for which the house is named lead to the pool and beyond is the lily pond and small formal garden. The rest of the flat land has been planted with Australian rye grass and serves as a playground for the children*



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FABRICS

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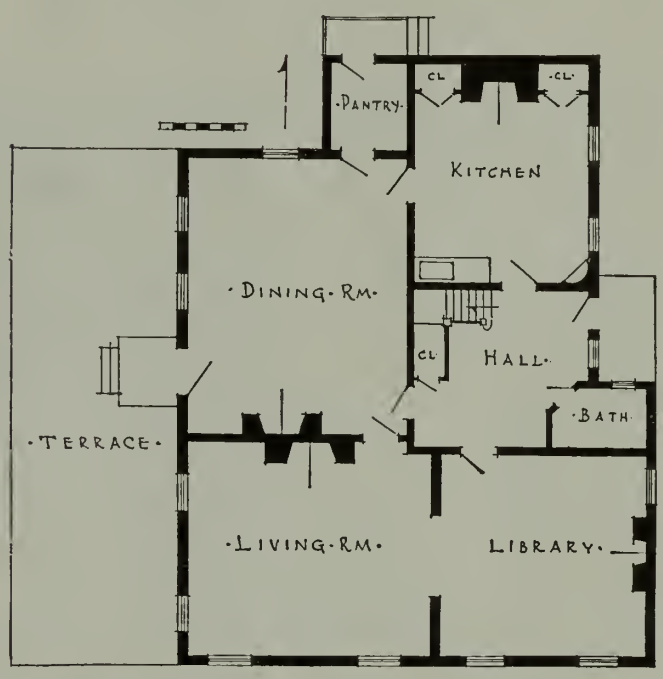
# An Old Dutch Farmhouse Restored

*Built in 1740, This Sturdy House Preserves the Charm and Simplicity of Colonial Days. A Brick Terrace Overlooks an Old Fashioned Flower Garden Which Is Quite in Keeping with the Character of the Dwelling Itself*

*Frank J. Forster, Architect*



*The architect in restoring the house kept the old lines intact. The shingle roof is the original, with the exception of a few new patches. The exterior walls are old split shingle, painted white. The house is the home of E. N. Wicht, Esq., at Douglaston, L. I.*






*Above—At the main entrance is an old Dutch half door which opens into the hall. The landscape paper is in soft buffs and grays with cream tinted woodwork and the fine old lantern is of hammered brass. The beautiful original hinges and clasps are still on the door*



*At the left—In its exquisite simplicity and the beauty of its old pieces of Colonial furniture, this bedroom can hardly be surpassed. The flowered wall paper is typical of the period. The old "H" hinges on the cupboard may be seen in the photograph*

*As may be seen in the floor plan, the dining room and living room look out on the terrace below which is a lovely old fashioned garden. The ample kitchen is a reminder of the days in which the kitchen was of paramount importance*



# *Eloquent of Early American Fortitude*

These charming pieces, their quaint and rugged simplicity expressive of the development of pioneer life, echo the romance of Early America. Our first craftsmen often worked in maple, loved for its golden-hued tones . . . . brightened in this breakfast set by present-day lacquer finish and colorful floral hand decorations..

Butterfly or wing table . . . . quaint ladderback chairs with rush seats . . . . a clever modification of an old Welsh dresser . . . . all in water-proof, heat-proof lacquered solid maple, as only Kittinger can fashion and finish.

The skill with which Kittinger has reproduced the finest detail and character of hand workmanship through modern production methods, has resulted in prices which mean substantial savings.

With your request for the booklet, "Dining Rooms of Distinction," we will include further details of this charming Early American breakfast set.

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TYPICAL DUPLEX APARTMENTS
9 to 13 ROOMS

TRIPLEX ROOF GARDEN APARTMENTS
12 to 16 ROOMS

MAISONETTES
private street entrances — suitable for physicians —
5 to 9 ROOMS

# Beauty Tables and Beauty Boxes

*(Continued from page 50)*



*Modernist beauty tables are cleverly original in arrangement, design and pattern, and yet are most conveniently arranged. Courtesy of the Frankl Galleries, Inc.*

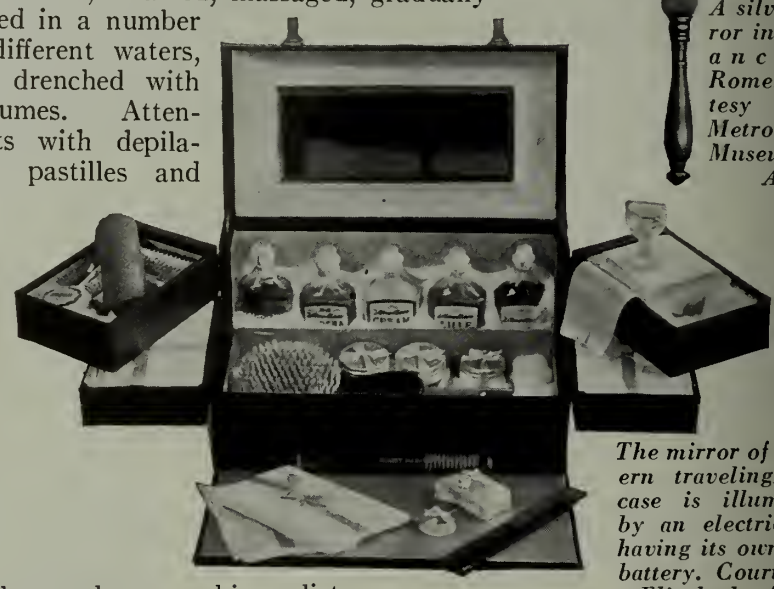
are indicative of its traditional importance.

The finely wrought mirrors of the Egyptians, the Greeks, and the Romans were made of burnished bronze. The refinements of the toilet of a Roman lady included a much more elaborate process of bathing than is customary today in spite of the much vaunted superiority of the modern white porcelain tub. She was anointed with oil, sanded, steamed, massaged, gradually cooled in a number of different waters, and drenched with perfumes. Attendants with depilatory pastilles and tooth powders, a chiropodist, a manicurist, and a hairdresser, all contributed their services before the toilet was complete. Corsets were in general use, as was false hair. Hair dyeing was an almost universal custom, a blue or yellow tint being the advertisement of an honest woman. During the middle ages, the operations of the toilet became less inclusive on account of the lack of bathing facilities. Perfumes and cosmetics were widely used, however, and as they were most costly, they were kept in exquisite containers of finely wrought gold or silver, of lapis-lazuli or malachite, of carved or inlaid woods, delicately stained or painted. The combined value of ointments and boxes was so great that it was necessary to keep them under lock and key in caskets fitted with handles at the top, by which they could readily be carried from place to place. In England the boxes held toilet articles as well as jewelry, gloves, laces, perukes, and papers and were of unusual beauty, being fashioned variously of carved ebony, sometimes inlaid with colored woods or green-stained ivory, of tortoise-shell, or covered with rich stump-work embroidery. In Elizabethan times, when perfumes and cosmetics came into general use, the boxes in which they were kept were strongly scented with a favorite odor and were called "sweet coffers." Traveling cases were sturdy and less ornate, usually banded with

*(Continued on page 98)*



*A silver mirror in use in ancient Rome. Courtesy of the Metropolitan Museum of Art*



*The mirror of a modern traveling toilet case is illuminated by an electric bulb having its own small battery. Courtesy of Elizabeth Arden*



*Modern traveling toilet cases are equipped with all of the creams and lotions and powders which are essential to the modern woman's toilet. Courtesy of Elizabeth Arden*

# A LARGE COLLECTION OF FINE OLD ENGLISH FURNITURE NOW ON EXHIBITION



SILVER TANKARD
*Richard Bayley—London 1730*



GEORGE II SILVER KETTLE ON STAND
*John Payne—London 1757*



SILVER COFFEE POT
*Richard Bayley—London 1738*



CHIPPENDALE SALVER
*Robert Abercrombie—London 1736*



CHIPPENDALE SALVER
*Robert Abercrombie—London 1735*



GEORGE III OVAL SAUCE TUREEN
*J. Rowe—London 1793 (one of set of four)*



GEORGE II HANDLED CUP
*W. Hughes—Dublin 1747*



GEORGE III OVAL SAUCE TUREEN
*J. Rowe—London 1793 (One of set of four)*

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Lilas de Pâques is bottled and sealed in France, and is exclusively an Edouardo product. The beautiful hand-painted containers are also imported, and may be used as darning eggs.

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# The Romance of Venetian Glass

*(Continued from page 58)*

makers of exquisite lace, wonderful glass and mosaics, seem to have been inspired by the forms and colors they found in their beautiful gardens, or shimmering in surrounding seas.

Where the Venetians acquired their knowledge of glass making is unknown, but it was early an important industry in Italy. There are records of it in the fifth century, the artisans working at little individual furnaces. The island of Murano, separated from Venice by an arm of the sea, became the center of this prosperous industry, for late in the twelfth century by an edict of the Doge, the glass workers were virtually imprisoned there, to prevent their secret processes from becoming known, as there was constant fear that they might leave the country and impart to foreigners a knowledge of the craft that poured so much gold into Venetian coffers.



*Venetian glass table service, designed from a painting by Osia Beet hung in the Galleria del Prado at Madrid*

Murano was not alone celebrated for its glass works, but also for the villas of the aristocracy, which were built on the sandy shores of the island. Their hanging gardens and orchard terraces were the most beautiful in the world and their splendid frescoes and marvelous statuary attracted interested visitors from every port. While the nobility were at liberty to go and come as they pleased, if a glass worker attempted to leave the island death was his punishment and if one managed to escape, all his relatives were imprisoned. Then if he failed to return, emissaries were sent to assassinate him, though but two such instances are recorded.

Glass workers were a proud and exclusive caste, and in return for this curtailment of liberty, were given unusual privileges. Marriages between daughters of craftsmen and nobles were permitted without loss of rank to the latter and their children were noble, a great concession in those days. In the thirteenth century, the guilds of Venice embraced every known occupation and their yearly pageants, when each exhibited its choicest productions, were magnificent. Glass workers loved their art and unlike modern federations of labor, who ask for fewer hours, the guilds of the sixteenth century complained that observances of church, state and legal restrictions of labor, consumed so much time, that the working year was reduced to thirty-five weeks.

Specimens of antique glass were studied by the most skilful glass blowers of Murano and inspired by these, they produced those countless marvels which rivaled the glass of ancient Greece and Rome. They imitated every gem and marble and in the beautiful "vitro di trina", reticelli or lace glass, they far surpassed the originals. They gilded and enamelled plain glass, invented "crackled" glass, discovered "aventurine" of which the secret is still jealously guarded. They rediscovered "Murrhine" glass in which gold is fused and the milky opalescent which sparkles like an opal. But it was the thin brown glass, colorless and transparent, that first made famous the glass blowers of Murano. Famous painters lent



*These examples of modern Venetian glass are copies of designs in famous paintings, the first from a beautiful painting by Caravaggio, in the Uffizi, Florence; the second is taken from a portrait of George Gisse, by Holbein in the Royal Gallery, Berlin, and the third, from the painting L'Annunciazione, by Paolo Veronese*

*(Continued on page 110)*



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# Broadway to Date

*(Continued from page 62)*

ment. These Romans and Carthaginians are of today, no better, no worse. Jane Cowl as Amytus, wife of Fabius Maximus, Dictator of Rome, a lady much unsatisfied with her connubial status and who goes to give herself to Hannibal, the "superman" from Africa, and who thus incidentally saves Rome, is witty and subtle and restrained, which makes her about perfect in the part. Philip Merivale is miscast as Hannibal. The man who accomplished the most prodigious military task of all history was hardly this Hamletic, drawing-room gentleman that Mr. Merivale makes him. But maybe that is part of Mr. Sherwood's satire. Richie Ling was a good Fabius. "The Road to Rome" is, in a word, the best thing of its kind since Shaw's "Caesar and Cleopatra." Don't miss it. It's sparkling burgundy.

ALICE BRADY AGAIN

Three gentlemen in search of a lady living alone. One is a sentimental professional cocktail-mixer, good natured but broke. Nina Hopkins, the lady living alone, loves him like a brother and so marries him off to a friend. The second is Craig Neilson, rich hand-holder and moon-gazer from the prow of trans-Atlantic liners. Nina loves him, but Craig is married and has thoughtlessly begotten two children. The third is Stephen Brett, elderly multi-millionaire sentimentalist, whom Nina makes up her mind to marry because she is broke and Steve is a he-man (can you doubt it?—Joseph Kilgour is Steve). Laetitia McDonald has woven of these materials a somewhat conventional play, with an unconventional ending, for Nina, finding that Craig after getting his divorce really doesn't love her, throws herself upon a luxurious couch, takes poison and dies while two of the lovers—erstwhile and never again—tip-toe out of the room. Mum's the word in society.

But the real importance of the play lies in the fact that Nina is played by Alice Brady. She has a part that allows her to run the whole gamut of a woman's emotions in a rather enigmatical character, for the motive for suicide is not sufficiently strong to justify such a taking off. Why did she hedda gabler her final curtain? She should have fought with the author for something more heroic. Besides, I wondered whether she was really dead after taking the bottle of sleeping liquid, for she continued to breathe regularly on her couch after Craig Neilson had pronounced her dead, which caused a suppressed titter throughout the house.

Miss Brady, whom, as you have no doubt observed, I am studying closely, goes steadily forward in "Lady Alone." Her Nina is a portrait startlingly life-like. Her changes from rage to sweetness, from pathos to metallic cynicism are handled with the sure mastery of a dramatic genius of the highest order. She is, besides, the most beautiful, virile and charming actress on our stage. No play is commonplace in which Alice Brady appears. Let some one find her a "great" play and she will become internationally famous overnight.



*Photograph by White Studio*
*Claudette Colbert, who is appearing at present in "The Barker" at the Biltmore Theatre*

"THE BOTTOM OF THE CUP."

Without any ballyhooing there slipped into the tiny Mayfair Theatre a powerful, perfectly constructed, convincing tragedy of negro life by John Tucker Battle and William J. Perlman, playwrights new to me. It is called "The Bottom of the Cup," which is the symbol of fatality which the authors have worked out of this play with inexorable logic.

Charles Thompson, a negro of the Mississippi Delta, has returned from four years in a Northern college to the cabin of his mother, Mammy Lou. Secreted in the cabin is Rosalie Fitzhugh, daughter of Colonel Fitzhugh, who has educated Charley in the North. Rosalie is with child by a drug-user. The father has cast her out. Charley secretly loves, and has loved since a boy, the white girl Rosalie, but knows she is forever beyond him. Charlie persuades the drug-user to marry Rosalie and

*(Continued on page 94)*

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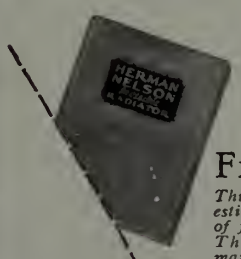
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# Broadway to Date

*(Continued from page 92)*

takes the crime of a murder, which the drug-user committed, on his own shoulders. He is lynched offstage at the last curtain. This epitome of the play does not convey at all the delicacy, the deftness and the plausibility—and the occasional humor—of the drama, which holds the audience tense from beginning to end. Charley never mentions the word "love" once, but it is conveyed to the audience by innuendo and imaginative subtlety. Charley Thompson is a great, Christ-like figure played perfectly and with profound insight by a negro, Daniel L. Haynes (Mr. Gilpin was ill the first few nights). Eva Benton, as Mammy Lou, was to the life.

"The Bottom of the Cup" is one of the most beautifully constructed dramas of the year. Messrs. Battle and Perlman ought to go far, for they have given us a rarely fine play of tragic irony and human pity.

"SATURDAY'S CHILDREN."

"Whichever you do you will regret," said Socrates (I think) to a young man who asked the sublime bum of Athens whether he should marry or remain single. Maxwell Anderson in "Saturday's Children," produced by the Actors' Theatre, has put a charming play before the lulu-belled and shanghai-gestured public. Its motto might be, In the beginning were kisses; in the end grocery bills.

Bobby (who is a girl, played very well by Ruth Gordon) catches Rims O'Neill with a lot of questionnaire hokum and goes off with him to enjoy her Romance. Presto! Romance turns into housework, bills, dumbwaiters and the other vulgar addenda of those whom God in his infinite satire has united. Bobby quits for an ultra-respectable furnished room. But love is love in spite of vacuum cleaners and insects. Rims pursues and conquers, of course. Amiable and worldly-wise characters scattered through the play contribute to the evening's entertainment, especially Mr. Halevy, the father of Bobby, who utters Mr. Anderson's wisdom on the eternally Open Question. The play pleases because of the good acting. Ibsen's laurels are, however, safe.

"THE DARK."

A "morbid," psychological play of great power, the best thing, I think, the fecundating Mr. Martin Brown has yet done. Rita Landers has an æsthetic soul. Loves gayety, beauty and lights. Many men are in love with her, including her husband. In a laboratory experiment Landers is blinded, and his wife conceives an infinite disgust and horror at his mutilation, while Landers' imagination begins to work in the dark about her hitherto platonic lovers. While his mind tries to grope toward the truth concerning his wife, she avoids him until he rips the bandage from his eyes and forces her to gaze on the horror of his blindness. Her hatred then turns to pity. She faces Reality and is "saved." Final curtain.

Louis Calhern gives a fine performance down to the minutest detail of a blind man overcome with imaginative terrors and Ann Andrews as Rita Landers, the wife, is convincing in the big dramatic scene in the boudoir. The play is padded and defaced by the usual irrelevant wise-cracking crowd, led by Julia Hoyt.

"PINWHEEL."

Bizarre and weird scenic effects, curious lighting arrangements, drums and whistles can never take the place of solid drama. The creative imagination cannot be faked for the eye of the discerning. I have noted that "stage effects" are used most by those dramatic writers whose inspiration is least. When the brain cannot be interested, there is a desperate attempt to capture the eye and ear.

Thus "Pinwheel," a Neighborhood Playhouse production which certainly does not belong to this fine organization of producers and actors. It is an "expressionistic" play by Francis Edwards Faragoh with settings and costumes by Donald Oenslager. They are neither artistic nor informative. Just bunk and blare. The story is as commonplace as Dreiser's "An American Tragedy." Seduction of a New York girl. The betrayer marries her because she says she is about to have a baby, which is a lie. Shabby household. A bookkeeper-bootlegger lover comes on the scene. She kills the bookkeeper when she thought she meant to kill her husband. Acquitted. Hubby and wife sleep in the park. Came the dawn. Curtain. There is no inside to this farce, drama, tragedy, or whatever it is. It is just tabloid rubbish served up under the mysterious caption, "Expressionism."

The Neighborhood Players were all miscast, and they acted as though they knew it. What O'Neill did in "The Hairy Ape" and Greene did "In Abraham's Bosom" has not been repeated on our stage in spite of many pathetic efforts.

"DAMN THE TEARS."

This is an "expressionistic" play in eleven scenes. What "expressionistic" means in regard to drama I have never discovered. It is a high-falutin' term for biographical drama, so far as I can make out. So why not call it that?

"Damn the Tears" is by William Gaston. It is the biography of Buckland Steele from college baseball player until he goes to heaven with his "dream-girl." We see Steele in all kinds of trouble because he has a cubistic soul. He cannot "adapt himself to life" be-

*(Continued on page 116)*



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# Accomplishments of American Craftsmen

*(Continued from page 65)*

cabinets and chairs of Spanish, Italian and English origin.

The overmantel made by Mr. Kirschmeyer for the library has all the dignity of an old Italian renaissance decoration; and portrays the various arts and crafts bringing their gifts. Here, with a not too meticulous attempt at portraiture, are pictured the architect, the silver-smith, the potter, the wood carver, the sculptor, all bringing their treasures, the whole in a conventionalized setting of trees. Above this decoration are small portrait medallions, the work of Mr. Kirschmeyer, which represent various members of the household.

Still another chimney piece of great interest is the one used in the east or common room, and which has been fashioned of Mercer tile in pleasing designs.

Even the bed-spreads and hangings in the owner's suite are indebted to English and American craftsmanship. Deerfield, Massachusetts, furnished the special hangings for Mrs. Booth's room; while the hangings used in Mr. Booth's apartment came from the work shops of May Morris, the daughter of the late William Morris, to whom the modern revival of hand-craft practically owes its very life.

It is particularly fitting, too, because of Mr. Booth's great interest in modern craftsmanship, that a fine William Morris tapestry which he secured in London several years ago, should hang in the hall; while in the drawing room is an example of modern American tapestry weaving from the Herter Looms, and an example of ancient Gothic workmanship.

Samuel Yellin, America's foremost craftsman in hand-wrought iron, furnished finely modelled details of hardware throughout the house, as well as a beautiful pair of wrought-iron gates, while candlesticks and andirons are from other American sculptors and craftsmen.

The appointments of the table have been chosen, not from the usual output of commercial silversmiths, but were entrusted to the dean of American craftsmen in silver, Arthur J. Stone, of Gardner, Massachusetts, augmented by special pieces from the hands of the great English silversmith, Omar Ramsden, and the Danish master, Jensen.

The gardens are rarely lovely. Here, too, the general plan of the terraced gardens, the rock garden and the flower lined walks with their occasional examples of marble and bronze sculpture owe their general plan to the owner. And beautifully placed on high land, so that it overlooks the Cranbrook Hills and Cranbrook Lake, stands the Greek Theatre, the fulfillment of one of Mr. Booth's most cherished dreams.

It is interesting to know that Cranbrook comes rightfully by its heritage of beauty. It is named after the picturesque and beautiful little village of Cranbrook in Kent, England, the birthplace of Mr. Booth's father, the late Henry Wood Booth. Old Cranbrook was known to Spencer, over three hundred years ago; and in describing the Medway in "The Faery Queen" he referred thus to the brook for which the little village is named:

> "On her two pretty hand-maids did attend,
> One called the Theise, the other the Crane".

And, finally, the estate, like that of its namesake—which has been called "a town that likes to be visited"—is hospitable. For it has served as the setting for more than one community fête or pageant, held either in its beautiful Greek Theatre, or on its spacious lawns.

# A Bit of France in California

*(Continued from page 61)*

story of this building are corbels carved in wood to represent weird heads of men and monsters. The overhang of the casement windows form an excuse for the tall and slender brackets that support them.

The entrance door of this studio is made up of a double arch, the center pillar having a Roman Ionic cap and possessing no base, a departure that suggests no incongruity. Two noteworthy details in this studio front are the uneven laying of the bricks and the use of the shingle-tile laid horizontally as borders of both studio windows.

The studio home at the northern extremity is separate from the others due to the necessity of an entrance alley that leads into the garden court in the rear. The white plaster of the round tower and of part of the wall space contrasts well with the dark and light patterned brickwork. The very steep roof, the iron balustrade, and the high arched window are well handled details of construction.

A vista of this driveway is shown in the illustration. It is made unusual by the ancient postillion sign hung out over the road by a wrought iron framework as in olden days. Two large French war posters are hung on one wall, whereas on the opposite wall are three built-in Gothic arches enclosing high keyed paintings of mediaeval warriors.

Fortunately the details of this lovely group of buildings are merged into the general scheme of rhythmical lines and generous masses. In the hands of one unskilled this group might have been restless in effect, but instead has succeeded in becoming a satisfying unit of harmonious notes of a lyric song done in architecture.

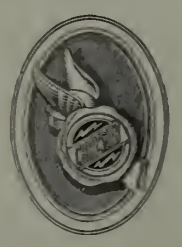


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# Modern Solution of an Old Problem

*(Continued from page 80)*

sheathing lumber or as a fire-resistive and insulating substitute for wood lath.

Numerous vegetable fibres, ranging all the way from eel-grass to processed cork, from cane fibre to pure spruce, have been worked into various forms as distinct from each other as "blankets" and rigid sheathing units. Perhaps the insulating lumber, already referred to, made from the tough fibres of cane and another board-form insulation comprised entirely of wood pulp may be best chosen to illustrate the principles and advantages of insulation and the remarkable ease and economy with which these benefits may be introduced into a modern home.

Both of these materials exhibit, in slightly different ways, the principle of manufacture of many insulators. A vacuum, we said, was the ideal material for this purpose. Since that is practically unattainable, these materials consist of myriads of tiny vacua rigidly held together by fibrous substances.

In one case this combination is effected by felting together long tough wood fibres, each of which is coated with a waterproofing compound. The resultant board is an efficient barrier against the transmission of heat, cold and sound. It is remarkably strong, and durable enough to be used in any type of construction. In fact, large quantities of it are consumed in the construction of railroad refrigerator-cars, where the material has to stand greater structural and insulating tests than in almost any other conceivable adaptation. Millions of feet of this same board-form insulation are applied over the roofs of commercial, industrial and special-purpose buildings. And it is extensively employed by architects for the correction of acoustic defects of buildings.

Double insulation value is provided by this large-unit material. For not only does it embody myriads of microscopic confined-air spaces but these are held together in a substance which itself has insulating value. This material is spruce pulp, and authoritative laboratory-tests have established that spruce ranks high among the woods in insulating quality.

Originally, when an architect decided that a home must be insulated, he specified a particular material to perform that service and warned his client to expect an "extra" on the bill of materials. The board-form insulation under discussion represents a great advance beyond that practice.

For it is not an "extra." It is a "double service" material. That is, it may be used as a sheathing on the exterior of a house, as a plaster base or as a wallboard, and while performing any of these functions it contributes its insulating efficiency to the building without extra cost. It is therefore extremely economical in first cost and, once installed, it is a year-after-year economy in respect to fuel-savings and, besides, it makes the home more comfortable in all extremes of weather, hot or cold.

Similar principles are involved in the manufacture and use of the insulating lumber made from cane fibre. It is cellular in structure and beautifully textured of surface. Made in great mills at New Orleans, in the vicinity of the plantations where bagasse, the fibrous stalk of cane, is available in large quantities, it is distributed all over the earth, and is used in every type of construction and for many industrial purposes involving refrigeration.

Here again the principle of the double service material is illuminatingly demonstrated. One of the most frequent ways in which this insulating lumber is built into a home is under the heading, sheathing. The big panels are nailed to the outside of the framework. Wood siding is nailed to the studs directly over the insulator. Or a steel reinforcing fabric is nailed over it and stucco is applied on the reinforcement. Or, if a brick veneer finish is desired, the bricks are laid up in standard fashion and the wall-ties are attached to the framework over the insulating lumber.

On much the same principle, the material is applied to the insides of the studs and the plaster is applied directly over it. Again, where the nature of the interior design will permit the use of such a material as a wall and ceiling finish, the beautifully textured boards are nailed to the interior framing, their joints are covered with battens or with wood panel-strips and the surface is primed, painted, stained, stenciled, calcimined or surfaced with any of the plastic paints which render rough-textured stippled, hand-wrought or antique wall effects.

Actual tests have developed that this insulating lumber also may be used as an exterior finish. Again, it is axiomatic that the most vulnerable part of any structure from the point of view of heat-loss is the roof. This insulating lumber is used in countless homes and other buildings to meet this situation.

Whichever of these several diverse functions the insulating lumber is introduced to serve, it also insulates. It is one of the most efficient retardants of heat-transmission available, regardless of cost. It also is highly sound-absorbent. Innumerable tests have shown that wall sections covered with this amazing lumber are many times stronger than sections covered with ordinary boards. It is so light in weight that it does not need heavy construction to carry it, and it is easy and quick to apply. Tests show it to have an extraordinary bond with plaster. It is waterproof and is processed in

*(Continued on page 100)*

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*Seventeenth Century Royal Aubusson Garden Tapestry. Cartoon attributed to Le Nôtre.*
*Height 7′ 5″ Width 8′ 5″*



*Renaissance Oak Chest very finely carved*

*Member of Antique and Decorative Arts League*

# Beauty Tables and Beauty Boxes

*(Continued from page 88)*

wrought iron, with the contents guarded by a heavy lock.

The "toilette" at first signified the diminutive piece of "toile" in which the precious boxes and flasks were wrapped when laid away for the night in the "coffre de nuit." Gradually the word came to designate the larger piece of linen which draped the table on which the toilet articles were set out in fine array, and still later came to be applied to the dressing table itself, as well as to the process of dressing. In accordance with the taste of the time for fine fabrics, velvet or brocade embellished with fringe or gold or silver lace replaced the linen fabrics in the seventeenth century. Eventually the cloth formed a more or less permanent covering for the table which was appropriated from any one of a number of similar plain tables to serve as the toilette. In France, tables were hung with ruffled and flounced draperies of muslin edged with lace, or with silk arranged in the same manner.

The mirrors which were placed on the tops of these tables along with the boxes and bottles of powder and perfume, were of great interest. Venice had mastered the art of glass making in the fourteenth century and surrounded the small precious mirrors with exquisite frames of worked silver, or carved or painted wood. Larger mirrors were made by placing two of the panes within one frame. In England, where the manufacture of glass was introduced in the seventeenth century, charming ones were made with bevelled edges, the two parts held together and bordered with rosettes of blue glass. As an auxiliary aid to the dressing table mirror, the pocket vanity seems to have been in use from the twelfth century, when ladies carried small mirrors about with them in their girdles or pockets. One wonders that they are still called "novelties."

The toilet table as a distinct piece of furniture came to life during the highly conventionalized and artificial period of Louis XV, —full grown in the convenience which it offered, though dainty and exquisite in form and size. As the dressing room as a separate apartment was unknown until about 1750,—there was but one at Versailles—it sprang into vogue immediately, and no bedroom of any pretension was considered complete without one. Of varying degrees of elaborateness of construction,—simply made of cherry, of tulip or sycamore, or cunningly inlaid with rosewood or lemonwood with ormolu mounts,—they displayed the gracefully curving lines of the mode. They were made in three divisions, the central one lifting up to show a mirror which slid in grooves to a convenient angle. The two sides on which the powder boxes and perfume bottles were arranged swung out to the sides, disclosing two compartments underneath. That at the left was lined with satin and held the china pomade pots, a silver-gilt cup, powder boxes, a knife for removing powder, boxes of orris root for cleansing the teeth, and other dainty containers filled with patches, almond paste, and rouge. The compartment at the right held the infinitesimal basin which in those elegant days served for the ablutions of the toilet. In the centre, beneath, was a drawer for brushes and combs, and a flap which could be drawn out to form a writing desk, an essential in a note writing society. Similar tables were made in heart shapes, or crescent forms, or in a triangular shape suited to place in a corner.

One of the small tables which accompanied these toilettes was infinitely attractive in design and use. This was known as the "vide-poche" or pocket emptier, a tiny round table with an edge raised to prevent coins and round boxes from rolling away into dark corners.

The Louis XVI toilette changed only to straighten its lines and legs and to adopt as an adjunct an "athénienne" or bronze tripod molded in the Pompeiian style, which carried the bowl and pitcher. At the end of the reign, the mirror sometimes stretched the full length of the table, folding as in the earlier types. With the Empire, the toilette as such disappeared, a stand with a marble top and large swinging mirror attached to it by uprights taking its place. Mirrors became larger, the "cheval" glass appeared, and in the monumental, ornate pieces of furniture which resulted, little semblance is to be found to the refinement of form and finish of the first elegant toilet tables.

In England, the draped toilet table was replaced about the time of Queen Anne by a very beautiful walnut table made with one or two sets of drawers flanking a kneehole, with cupped legs, serpentine stretcher and scalloped apron, and with a mirror hung above it, or a small dressing glass placed upon it. Others with slim cabriole legs and of a chaste simplicity are to be remarked for their graceful beauty. The school of Chippendale designed a number in lacquer which are particularly interesting. Hepplewhite and Sheraton adapted the French toilet table, elaborating it with many concealed compartments and secret drawers. With many of the commode dressing tables with serpentine fronts, were used the Hepplewhite dressing glasses with shield-shaped or oval mirrors and sometimes with one or two drawers in the base. These were of delicate design and fine craftsmanship with finely inlaid edges and ivory pulls. Sheraton made numerous variations of

*(Continued on page 114)*



CIMA DEL MUNDO, the Spanish Farmhouse pictured and described in this issue of Arts & Decoration, is roofed with IMPERIAL Straight Barrel Mission Tiles. Its architect, Robert Tappan, chose them because in color, shape and texture they closely resemble the ancient hand-made product. The result is a roof that has every appearance of being one of Spain's century-weathered roofs transported bodily to America.

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*Fur scarfs of Silver Fox, Dyed Fox, Sable and Fisher are a high fashion*


# The Beauties of Modern Wrought Iron

*(Continued from page 82)*

dexterity in this age of steam and electricity.

Realizing how much the addition of well wrought iron can mean both to the exterior and the interior of a building French architects are now calling on the better known iron-workers to collaborate with them. The results of such collaboration can be seen in such a splendid example of modern architecture as the newly built municipal theatre of Marseilles.

The railings, the balustrades and the other pieces of iron-work for this building were designed by one of the best-known French craftsmen, Edgar Brandt. This Alsacien besides being an artist of many ideas is also an engineer. To his fine talent as decorative artist he joins a great scientific culture.

Brandt is the author of many notable pieces of work that can be placed side by side, artistically speaking, with such masterpieces of the past as the Choir screen in the church of Saint Ouen at Rouen and the doors of the Place Stanislas already mentioned. For one thing his doorway for the monument at the tragic Trench of Bayonets at Verdun is something that can never be forgotten any more than the emotion of first seeing the rusty bayonets sticking up out of that sacred piece of earth.

When the Americans decided, on the initiative of Mr. Rand and Ambassador Wallace, to build a monument over the *"Tranché des Baionettes"* outside Verdun the architect called upon Brandt to fashion a doorway. The whole thing—and it is one of the most beautifully and tragically massive pieces of work that I have seen—was entirely forged and hammered by Brandt.

Another undertaking—and one of the finest of the century in the matter of wrought iron work—was the pieces for the exterior and interior of the Cheney Brothers Building in New York. Despite the difficulty of making the metrical measure agree with the inch scale the fifty odd tons of iron were wrought with such care that when they came to be adjusted in the building in New York, after having been forged and wrought in the studios in Paris, not a single mistake was discovered!

Passers-by cannot help but notice the elegant wrought iron doorway of the Cheney Building and the outside pillars. Inside too there are many delightful expressions of the art of the iron-worker. Instead of the ordinary stands to display materials Brandt designed and executed a series of trees which now display the silks to advantage,—fanciful trees, some flowering, some with birds in their branches and all of a delicacy of design and workmanship surpassing anything heretofore seen.

But it is in its application to the home that the modern iron worker's craft is of interest. Most of the modern French craftsmen, Raymond Subes, the Nic Brothers, Pinguet of Lyons and others are constantly devising new applications of their chosen metal—wrought iron fire-screens, lamp stands, chandeliers, fire-dogs, ash-trays, photo-frames, radiator-covers, goldfish bowl-holders, interior doors for apartments and I know not what besides. All betoken a ceaseless effort towards the broadcasting of iron as a decorative material.

One of the heartening features of the revival of this ancient art is the fact that none of the men whose names I have mentioned is slavishly copying what has been done before. They are all working from exceedingly up-to-date decorative designs. And, for this be thanks, none of them are doing standardized work. They are all fine artists and worthy of much encouragement and emulation from America which is already enthusiastic over Brandt's creations.


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# Modern Solution of an Old Problem

*(Continued from page 97)*

manufacture so as to act as a fire-retardant to a remarkable degree.

Here, then, is a building material which commends itself to the architect on numerous grounds. It is important that the introduction of this form of insulation into a building requires no changes in the basic plans. Even changes in details necessary to accommodate this improved construction are slight. Indeed, the material itself has interesting qualities of surface which lend themselves easily to the achievement of many architectural effects.

In some of these respects, this insulating lumber is unique. In others, it is only representative of the whole class of insulating boards. For their manufacturers have been apt and sensitive in adapting their products to the needs and desires of the owners and designers of all types of modern buildings, and the success of their efforts is one of the most interesting phases of the history of American domestic architecture during recent years.

*Photographs by Courtesy of the Celotex Co. and the Insulite Co.*

EDITOR'S NOTE: *Practical articles relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "The Charm of Cement for Building and Decorative Work," and "Rubber Tile Floors for the Home." Others will follow.*



This distinguished Georgian arm chair, circa 1750, is from the noted collection of Sir Walter Gibney. The needlepoint covering is original. The exquisite proportion and carving and the dull gold finish are features of this noteworthy piece.

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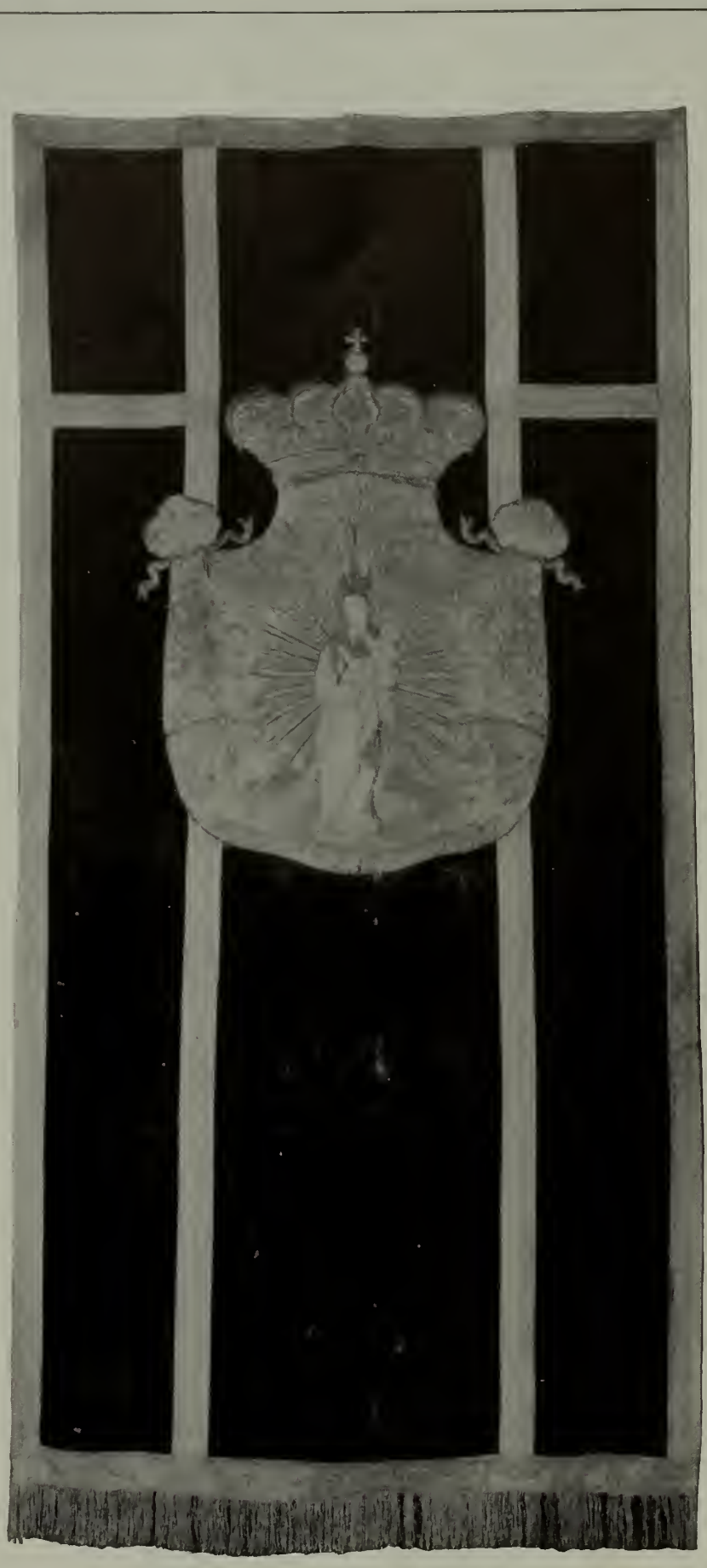
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# Art's Spring Song

*(Continued from page 67)*

of modern civilization, its awkward beauty, and a resilient intelligence, which makes M. Nadelman's art seem anecdotal. For mind, not emotion, is the chisel in M. Nadelman's art. Or, if you like, emotion is used by M. Nadelman as a casual whetting stone for his aesthetic chisel.

In a Maillol figurine you sense what Maillol himself has spoken of as the "equilibrium" between "reason" and "instinct." The contours of, say, a Maillol female figure are rounded by a certain recognizable and inevitable universality. Being, finally, an "instinctive" artist, Maillol's themes are the fundamental gestures of humanity molded into bodies of unclouded beauty. For what interests Maillol is the general, not the individual. It is the individual which interests Elie Nadelman. He renders the general in terms of the individual. Thus, the common denominator of a chosen human type becomes, through an emphasis and focussing of contours, uncommon. So, if it is a "Tight Rope Dancer" which is the subject, we see visualized the oneness and separateness both of the characteristic aspects of all tight rope dancers.

Not that M. Nadelman is "symbolical" or "objective" or "subjective"—for the tight rope dancer may be an almost literal, if arbitrarily accentuated, portrait. But it is more than a portrait of the tight rope dancer, for in the blurred outlines of the dancer's body vibrates the communal wit of her world, and the clumsily guarded smile of the face she shows to our world, the world that looks on.

Straight seeing is all a question of focus as your oculist will tell you, and M. Nadelman's art is a distinctive, aesthetic form of straight seeing, larded unobtrusively with a dry, kindly wit. He emphasizes the gravitation of the tight rope dancer's vitality and tactility from her great strong thighs to her tapering legs. You might (reasonably) argue, if you "go" by hard facts and common sense in art, that M. Nadelman's dancer seems pretty top-heavy, but since M. Nadelman is really a mathematician who solves his problems—problems, besides, of his own imagining—it is dangerous to argue with his methods of adding up realities, or not to admit that the sum of his parts is equal to his whole.

You can say, however, that the whole seems to be hollow now and then. This comment is admissible when M. Nadelman becomes the creature of his own formula, not its master, and thus allows his art of puffing the features and "busts" of his girls and women to become an obvious mannerism. Generally, however, M. Nadelman is in command over his figures (in this instance they are all heroes and heroines of the circus world such as the "Lion Tamer" and "Acrobat" and "Ring Master") and makes it possible for them to communicate their own special kind of reality. In other words, M. Nadelman talks the language of these circus folk so that we, the audience, understand everything.

It was not so easy to understand the aesthetic *esperanto* of the "first cooperative exhibition" (at the Anderson Galleries) "of works selected by the Associated Dealers in American Paintings" until it dawned on one that this show was not meant to be regarded as illustrative of the quality of American art, so much as to indicate the nature of the art works certain dealers offer in their galleries. That there is such a thing as a body of American art no one (who is a red-blooded American) will deny. But it is equally undeniable, after an examination of the works assembled in this dealers' exhibition, that parts of that body never were alive.

One expected to find America's big names of the past generation, Sargent, Whistler, Chase and Eakins, in a national assemblage such as this, but one did not expect that they would seem so puny. Of course, not the best examples of the art of these men (and this was true of some of the other artists exhibited worth considering) were to be seen at the Anderson Galleries. This, obviously, was due to the fact that they were not available.

Twachtman, Ryder, and Homer walked off with most of the honors of this exhibition. Twachtman, with the landscapes bathed in a dreamy, mistily flushed pallor that sang sensitively and subtly of New England's austere beauties; Ryder, with two of his dark gems polished his inimitable metaphysical melodrama—in this instance concerned with "Macbeth and the Witches" and "The Race Track" which is being ridden by a skeletonized devil brandishing a scythe. There were also exhibited a distinguished study of a Spanish girl by Robert Henri; the powerfully painted "Fisherman" by George Bellows; and the nostalgic "Fifth Avenue" by John Sloan.

Bernard Karfiol, whose recent paintings were shown at the Brummer Galleries is an artist of our glittering world, his subjects are flesh and grass of that world.

Whether it be a reclining nude, two girls drying their slender bodies after a swim, or a little house perched crown-like on the peak of a swimming island, Karfiol stresses their immutable beauty. You can discover, if you like, traces of contemporary aesthetic thinking in his work, but in the end Karfiol is his own master of an almost primitive transparent style, without mannerism and without ugliness.

It is possible to grow just as enthusiastic over the paintings of Henry L. McFee (exhibited at the Rehn Galleries) with the distinction that Mr. McFee is, perhaps,

*(Continued on page 104)*



*Reproduced from a photograph of a Hartshorn metal roller that was installed in 1864. Note the unusual construction. The pawl, or controlling device, is part of the bracket, rather than of the roller itself, as is the case today.*

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# Art's Spring Song

*(Continued from page 102)*

not so much a poetic singer (like Karfiol) as that rare species, a fine painter. Save for a tendency toward dullness and even drabness, Mr. McFee paints with a solidity and power that is quite unusual in American painting. It is remarkable how much dimension and weight his figures have, even though their life may seem somewhat impersonal.

Leon Hartl's paintings seem almost airy in contrast, so light do they seem by the side of McFee's solid paintings. Yet Hartl's painting is solid too, only he doesn't show all he knows. The enthusiasm that greeted Hartl's work a year ago was further justified by his latest exhibition of paintings at the Whitney Studio Club. Hartl continues to paint landscapes, with his own fresh green color, decorated by handsomely formed nudes either at amorous play or after bathing in open pools, with quiet brightness and a gay, pointed sophistication. There is a homely beauty about his still lifes enacted in simple kitchens that is refreshing, and his flowers could not be more decorative.

John Noble exhibited some of his characteristic paintings of Cape Cod, its fishermen and white horses, crescent moons and trawlers and Brooklyn Bridge and "Magic City" and "mistry ship" at the Milch Galleries. Mist and its mysteries, the dim light of furtive dawns touching cold rocks and sleeping waves and apathetic horses—these Mr. Noble celebrated once again with his constructive brush and his glaze-like paint.

But the news of the Milch Galleries during the past month was Heinz Warneke, a German-American resident of St. Louis, whose sculptures are among the most decorative this roundsman has beheld in many a day. Mr. Warneke's art is not pseudo-primitive but is an extremely personal form of expression concerned with the movement of monkeys, horses, fawns, geese, ganfers, stallions, dancing girls and deer. Mr. Warneke bends the limbs and even the features of his animals to focus their characteristic aspects, and, frequently, to reveal their innate humor.

The Pueblo paintings ("An Exhibition of the Art of the American Indian of the Southwest"), at the Ferargil Galleries, disclosed a lively, if rather repetitive, sense of design. What was interesting about those paintings was their color which was bright and pleasing.

Alfred Hoën's portraits at the John Levy Galleries were undoubtedly excellent likenesses of his sitters. The Blondiau-Theatre Arts Collection of Primitive African Art (exhibited at J. B. Neumann's New Art Circle Galleries) contained a stimulating and comprehensive assortment of the masks, weapons and utensils creatively shaped by the needs of savage Congo communities. The dark elemental beauty of this primitive art was overpowering. Edge is what the sculpture of Roy Sheldon, at the Weyhe Galleries, lacked, an edge which would lift it from the province of the merely fine arts. Otherwise Mr. Sheldon's sculptures of bears, elephants and penguins would bring many an interior decorated room down to earth. Reginald Marsh's water colors and drawings (Valentine Dudensing Galleries) were sensitive records of places in Florence, England, and New York. The water colors of New York were concerned with the skyline of Manhattan, and Mr. Marsh admirably communicates both the fairylike and metallic quality of that vibrant mass of stone and steel and sky. An imposing array of panels, murals and paintings by Thomas Benton, almost exclusively concerned with the discovery and historical moments of America and Manhattan, were exhibited at the New Galleries. A nice gift for portraiture was manifested by Cathleen Mann (the Marchioness of Queensbury) in her portraits exhibited at the Jacques Seligmann Galleries. Lord Alfred Douglas and Francis Brett Young, the novelist, were among this artist's sitters. A groupof conventional paintings and pastels by Carroll Tyson was exhibited at the Durand Ruel Galleries. This artist examined Saint Cloud, Notre Dame and a New England town among other places and found them all pretty. The stage, and its painted people, is what Laura Knight very competently described in her etchings and aquatints shown at the Ackerman Galleries. The paintings of Arnold Wiltz (Richard Dudensing Galleries) were landscapes and canvases of various sides of Manhattan and Brooklyn by a new recruit in the bright world of aesthetic promise. Randall Davey exhibited some of his charming water colors of Polo scenes and bits of movement of Western ranch life at the Art Patrons of America Galleries.

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# ROOKWOOD



[Large vase is Oxblood Red, on right Mirror Black vase with Chinese Teakwood top, vase on left with two handles—Chinese Powder Blue]

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[Below—Rookwood bird bath, oil jar and garden pitcher; made in plain buff or glazed drip. Bird bath plain or with colored bowl.]



# ROOKWOOD



*Sixteenth Century Carved Sicilian Table*

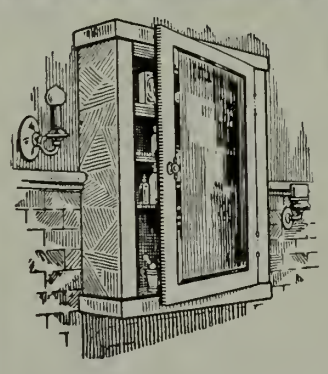
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ELEANOR E. FRASER, *Curator*


# Contemporary Reminiscences

*(Continued from page 66)*

The flapper has had her day, it appears, in fiction, and novelists are turning upon her and giving her a spanking. Instead of the cynical and sophisticated, wise-cracking, flask-carrying heroine of the post-war fiction, we are now getting novels in which the heroine is a simple, ingenuous, natural, and uneducated in the formal sense. The first of these was Tessa in "The Constant Nymph". Then came the lovely little pagan in "Crewe Train" by Rose Macaulay. And the latest is Jill in "Jill" by E. M. Delafield.

Jill is the daughter of a sort of female Sanger. Jill is the issue of one of Mrs. Morrell's numerous extra-legal unions and Jill's life has been somewhat vagabondish, precarious and without roots in any one place. But, knowledgeable as she is about life, used to privation, and familiar with the seamy side of existence, Jill is still virgin-minded, unsophisticated, gentle, sweet and lovely. Miss Delafield contrasts her with two hard and selfish little flappers in the novel and the latter come off badly. She makes you love Jill and loathe the superficial, vain little snobs. Her novel is one of the first to suggest that an average should be struck between Victorian severity and modern laxity in the discipline of children. Probably there are many more novels of the sort to come. "Jill" is highly entertaining. It lacks emotional depth but it is one of the best "stories" on the current fiction list.

As this magazine goes to press I have not yet seen Sinclair Lewis's "Elmer Gantry"; but H. L. Mencken who read it in page proofs tells me that it is one of the greatest novels ever written by an American and that in comparison with it, "Babbitt" is a very inferior composition. Mencken said he took the proofs with great misgivings, resigning himself to the belief that Lewis had done his best work already and that "Elmer Gantry" would be the fictional leavings of "Babbitt" and "Main Street". Although the book is dedicated to him, Mencken said he had sharpened his axe with tears in his eyes and with sorrow that critical honesty should force him to do execution upon the work of a friend. But he read the manuscript on the train to Baltimore and could not sleep that night for enthusiasm over it.

Chips of conversation heard and overheard during the month:

H. L. Mencken: "The best dinner I ever ate in my life was at the home of Marshall Ballard in Bay St. Louis, Miss. Ballard is the publisher of the *New Orleans Item* and a magnificent fellow. Paul Patterson and I were on a trip through the South recently and

*(Continued on page 109)*



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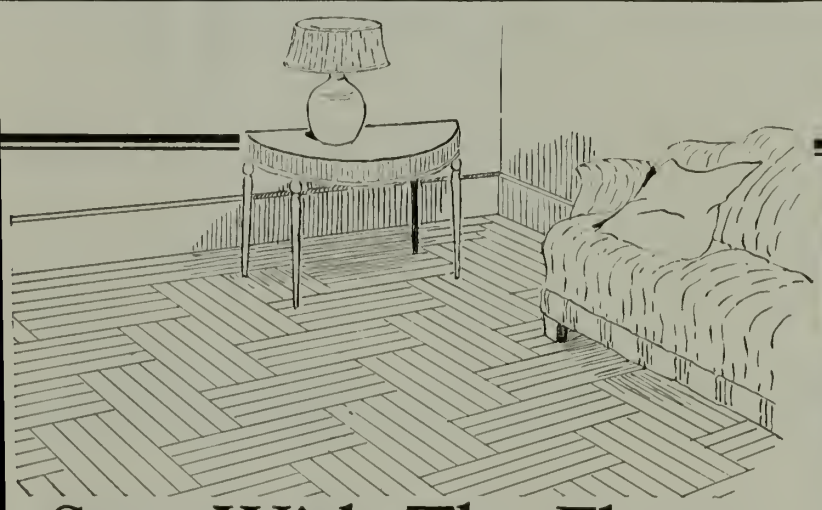
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# Contemporary Reminiscences

*(Continued from page 106)*

Ballard took us out to his home. He served us a dinner that lasted from four o'clock until seven, with Gulf oysters and terrapin and pheasants, with every course and every beverage perfectly timed and served. Ballard has the largest private library I ever saw in my life. It must contain 20,000 books."

Ford Madox Ford: "I lectured recently in your native town, Fort Wayne, Indiana, Mr. Nathan. I talked to the 2,000 girls in the convent out there. I am a Baptist, you know. I have a daughter in St. Mary's-in-the-Woods. Curiously enough there is no woods about."

George Jean Nathan: "What did you lecture to them about? I am very interested to know."

Ford Madox Ford: "About the war."

George Jean Nathan: "I shouldn't think they would be interested in that."

Ford Madox Ford: "But they were. I was able to tell them about the war at first hand. You see I am the only British novelist who actually fought in the trenches."

(Mr. Ford is in error here. St. John Ervine, to mention only one, had his leg shot off in the war).

Ford Madox Ford (as H. L. Mencken was leaving Ernest Boyd's house): "Mr. Mencken, you have written some very abusive things about me."

H. L. Mencken: "I apologize!"

Claude G. Bowers, historian of the Jacksonian Era, at a party at Dreiser's: "Out in Terra Haute, Indiana, where Dreiser was born, his novels were for a time banned from the library. But that was when the New York newspapers were denouncing him as a corruptor of morals and a dangerous person. They get their opinions in matters of literary taste from New York. When the librarian out there was prevailed upon to read Dreiser's work, she became one of his most enthusiastic champions. All of his novels are in the library now."

Theodore Dreiser: "Mr. Kahn, do you really think this American opera—'The King's Henchman'—is as good as you say and that it will go?"

Otto Kahn: "Mr. Dreiser, I am a man of absolute artistic sincerity."

Glenway Wescott came over from the South of France long enough to attend a few parties and to deliver the manuscript of his new novel, "Grandmothers," to his publishers. The book will not be published until the Fall but the reports I have of it are very provocative. It is, it seems, a novel of "remembrance of things past;" but though reminiscent of Proust's method, it contains an original and distinct departure in the narrative method. Wescott undertakes to present at one and the same time, an actual occurrence and another

*(Continued on page 112)*




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*at*

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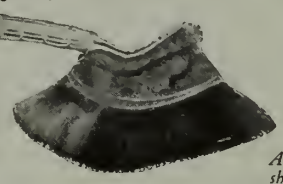
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## Venetian Glass

*(Continued from page 90)*

time and talent to inspire the glass blowers, whose simpler designs are often reproduced in works of the masters, for no elaborate examples of Venetian glass are found in the paintings of Caravaggio, Titian, Da Vinci, or Paolo Veronese, in whose banquet scenes wine is served in graceful decanters, with tall necks and globular bodies, while the glasses are tazza shaped goblets.

In beauty and artistry, Venetian glass of the sixteenth century reached the zenith of its perfection—when the pure graceful lines and ethereal creations of Murano craftsmen far surpassed any glass of preceding periods. From the famous "crystallo" or crystal glass were made splendid covered cups, and tall goblets with winged ornaments for betrothal and marriage gifts, vases, flagons, lamps and chalices which priests placed on altars to the glory of God, and in which princes used to toast their loves and celebrate their victories. At the marriage of the Prince of Mantua, the guests drank their wine from masterpieces fragile as a butterfly's wing, then at the royal gesture, broke their glasses, lest their magic beauty be defiled by a lesser toast.

In the seventeenth century this great art gradually declined, and at the fall of the Venetian Republic was nearly destroyed, for of the three hundred glass factories which stretched for a mile along the shore, but one remained at the beginning of the nineteenth century. Later, under the influence of Dr. Antonio Salviati and the artist Ridi, who was a descendant of a famous glass maker, a new impetus was given to the industry as a fine art. Old specimens were collected, a Museum established and a School of Design founded at Murano to inspire craftsmen.

However, to the intelligent enthusiasm and perseverance of Dr. Paolo Venini, is due the Renaissance of Venetian glass in Murano today—the return to the pure shapes and incomparable colorings which gave sixteenth century glass its exquisite beauty. For searching tirelessly through the most inaccessible glass collections and examining innumerable paintings, Dr. Venini gradually assembled the simple designs characteristic of that period and these are the inspiration for the modern blown glass, in which is recaptured the lost art of the old masters. The pure and lovely lines of the originals are faithfully reproduced.

EDITOR'S NOTE: *Interior on page 58 courtesy of the Orsenigo Company. Runner set of Venetian Point, Flemish and Binche lace, courtesy of Grande Maison de Blanc; centerpiece of pink roses, sweet peas and fern, courtesy of "House of Flowers"; sterling silver service plates, bread and butter plates and flat ware, in the celebrated Fontaine pattern, courtesy of the International Silver Co.*


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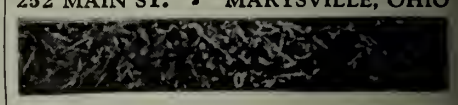
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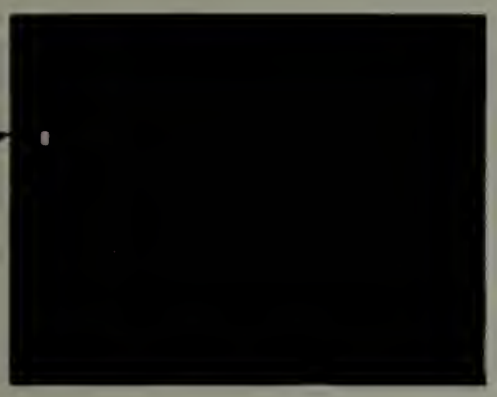
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*By Natalie Adams*

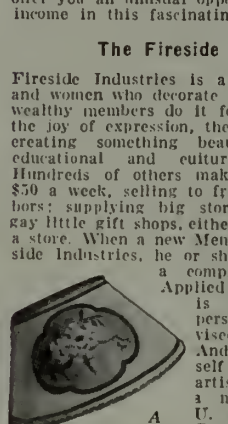


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# Charm of a Country House

*(Continued from page 73)*

tween one man and another but what there was counted'. One has to watch the matter of detail closely for it isn't so much the effect of one factor in itself but the relation it bears to the whole, that matters."

Lowering the ceiling lent a new sense of spaciousness to the rooms and this was precisely the result the architect wanted to attain. The detail was well studied and by the mere arrangement of the doors, the relation and proportion of the panels and the stiles, the room was made to expand and grow large. By keeping the doors low, yet wide, and the windows high, it gave scale to the room and the use of fine scale mouldings added another element of distinction to the interior.

By means of the space taken off the end of the library for the recessed bookshelves, the architect obtained the advantage of the deep reveals in the doors which, in itself, gives the room an air of solidity and strength. He took into consideration what the owner had in the way of pictures and introduced a fine mural, very lovely in feeling and mellow in color, applying it with a narrow unobtrusive moulding to the walls, striking the keynote of the decoration. The scale of the mantel and fireplace is interesting and with the overmantel portrait supplies a pleasing atmosphere. The walls are given an old world air by dividing the plaster surfaces with narrow, delicate mouldings painted a soft mellow gray green, which gives a sense of space with delicious color values. A finely dentiled cornice finishes the walls at the ceiling.

Like an English manor is the library with its old time panelling in antique oak, waxed. The room is treated all around by pilasters with recessed bookshelves and on one side are panels that open to disclose secret shelves where valuable books and those not in daily use are kept. The panelling of the doors is well worthy of mention; the doors which appear to be of generous size are, relatively speaking, of moderate scale, but since they are dropped below the ornamentation, with an unusual proportion of panels and stiles and the hardware low, the broad, ample effect of the doors of the period is given the apartment.

Incidentally, the modelling in the various rooms is all done by hand, the work of an old world craftsman who is a genius in his line. He works directly from the wood block, without model or pattern and carves the mental picture into the material with all the sensitiveness of the ancient masters in woodcraft. This, in itself, goes far to lend the fundamental honesty of purpose and the native skill in execution, which we find such engaging and convincing qualities in the treatment of both the early Colonial and the Georgian English houses.

Each room was an individual problem and was treated accordingly. In this instance, the owner had fine china to be arranged for and sufficient room was taken from the end of the dining room to give the opportunity for some delightful shell top china shelves. The panelling of the reveals also opens to secret closets where silver and choice table fittings are kept. Here also, it will be noted, the doors, while relatively small give the appearance of being large and expansive.

The hall, entered from a private vestibule, from which the important rooms open, is treated in a highly pictorial manner, having black trim and all the walls covered with Japanese panels, taken from wall paper and richly lacquered after being hung. The stairs are in charming contrast, done in Chinese red and black lacquer, and all the floors throughout the apartment are of teak wood, a far richer variety of material than oak and the wide planks reflecting a rich warmth of color.

# Contemporary Reminiscences

*(Continued from page 109)*

person's remembrance of the occurrence, and to bring out the difference between the two.

Wescott is a tall, blond, young man with a resonant voice, studiously cultivated. In these times when Americans and Englishmen talk mainly in unfinished sentences, clipped phrases and careless pronunciation, Wescott is a pleasing exception. He is an excellent conversationalist, usually serious in mood in discussing matters of literature, and amiably malicious in discussing human beings. Wescott gives promise, I think, of becoming one of the most important American novelists of his time. He writes a precise, beautiful and nicely cadenced English.

"Marcabrun" by Ramon Guthrie, first issued last Fall, got excellent reviews but, so John Farrar tells me, did not catch on well for some reason. The novel has lately been re-issued and I have just read it. It is a very delightful piece of literature with great gusto in it and written from a very healthily comic point of view. It is a medieval tale of princes, knights, ladies, friars, buffoons and troubadours. Just possibly it would never have been written if James Branch Cabell did not exist but it is no less an enjoyable book on that account. Guthrie is distinctly a young writer worth watching whose work is full of imagination and charm.



# -one door was closed



SHE was showing a guest through her home; taking her through the living room, with its quaint pieces from the old homestead—the dainty dining room—the cheery bed chambers.

*One door was closed.* She hoped the guest would not inquire about it, but—regretfully she showed the one old bathroom the house contained.

That day's chagrin led to a resolution. She sent for our booklet—"Beautiful Association Tiles." She visited Tiling contractors, made her selection, and then for a small amount of money that old bathroom was made right, once for all.

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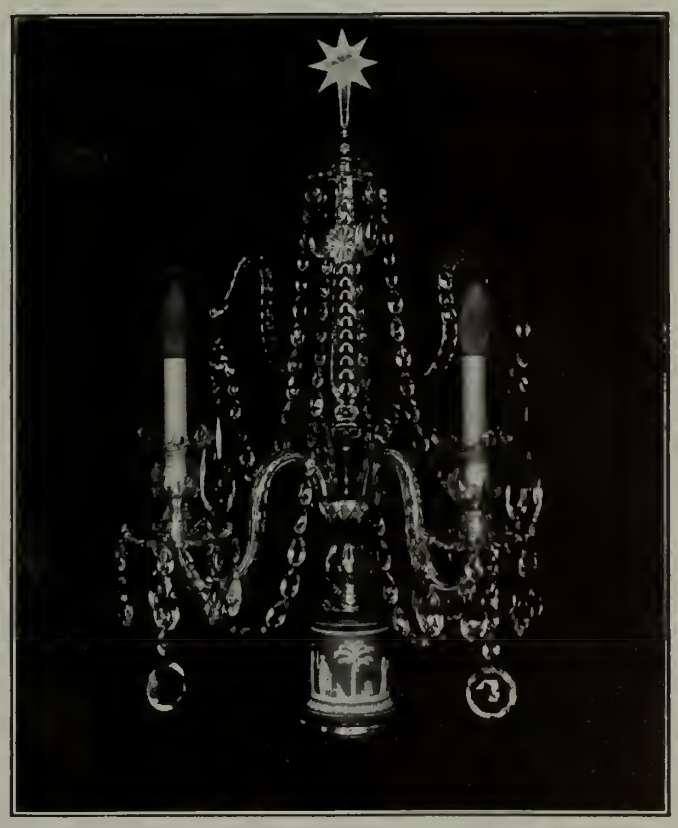
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# Beauty Tables and Beauty Boxes

*(Continued from page 98)*

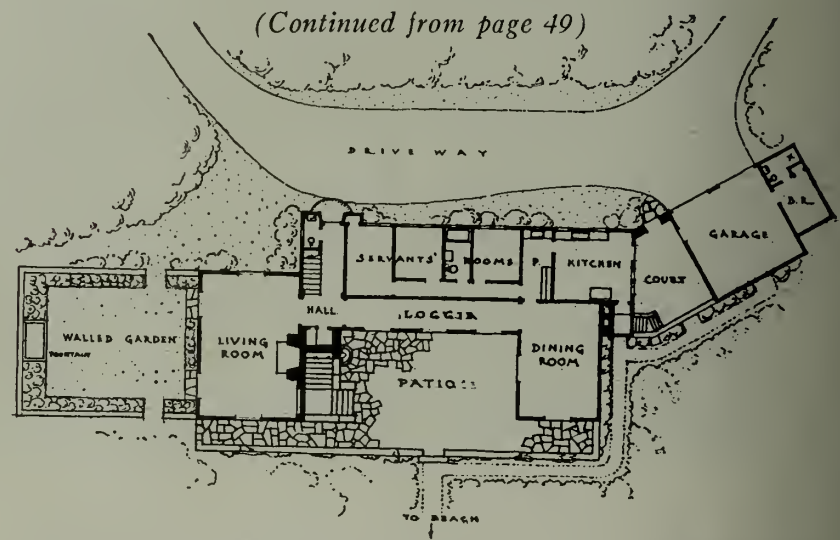
the cheval glass, of satinwood with folding or swinging trays at the sides equipped with candlesticks or candle slides. In America, the early models with cupped legs and with inlaid tops imported from the Continent possess great charm, and those of maple with cabriole legs are particularly pleasing.

The possibilities for the arrangement of a dressing table for a room of today are intriguing. One may draw from any of the traditional forms for a period room or may invent a dressing table to suit one's own fancy. Any of the small rectangular tables from Spain or Italy, equipped with a deep carved or colored box to hold jars and bottles, and with a standing mirror, makes a most effective dressing table for a chamber decorated in the Spanish or Italian manner. A Duncan Phyfe sofa table with the drop-leaves raised, forms, with the addition of a dressing glass, an interesting toilet table for an early American bedroom. For a studio room which is used for a variety of purposes, one of the eighteenth century types is most admirable as, when closed, it is transformed into a console table without a hint of its true use. Many women like to adapt the toilet table to the scheme of decoration of the bedroom, dressing it in flowing draperies of silk, which conceal ample compartments within, and with an easily adjusted triple mirror hung above the glass surface of the table top. Anyone who favors the most recent manner of decoration will be delighted with the novel dressing tables which modernist designers have created. They are most convenient with a long glass set between interesting blocks of drawers and are distinctly original in arrangement, form, and pattern.

The modern versions of the ancient traveling coffer are infinitely attractive. One of these, formed of black cobra leather or tan suède alligator, opens as a suitcase with trays which swing out at the sides disclosing interior compartments fitted with all the jars and bottles of creams and lotions, the brushes, powders, and tissues, which are essential to the modern woman's toilet. To complete the convenience of these cases, a mirror is affixed within the lid or to the side, which is illuminated by its own electric light having its own small battery. For train, hotel, or week-end use, such a case affords luxurious convenience. Certainly there is no reason today why, either at home or abroad, a woman should appear "with the prettiest smirk imaginable on the finished side of her face, pale as ashes on the other."

# Cima Del Mundo

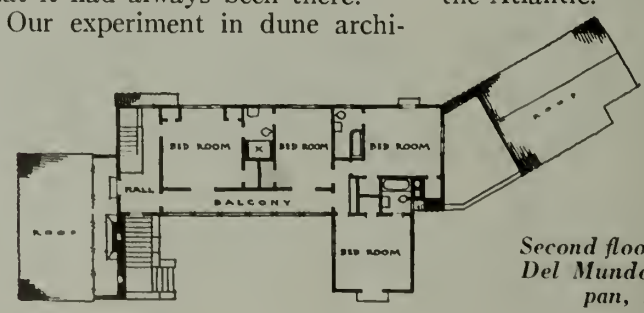
*(Continued from page 49)*




*First floor plan of Mr. Warner's Spanish farmhouse at East Hampton*

We will plant gay colored wild flowers around the walls of the patio and surround our fountain and pool with iris and weeping mulberry. Additional clumps of beach plum, bayberry and cedar will be added to those already growing in great profusion on the property. Before the summer is over we hope that our dune farmhouse will blend so naturally with the landscape that we may honestly and enthusiastically imagine that it had always been there.

Our experiment in dune architecture will soon be put to work. If it creaks a little under the strain of fulfilling the multitude of duties that an ideal summer beach cottage should meet, we will console ourselves with the thought that ideals are intangible things, after all; to be striven for, but never captured. But, given a soft moonlit evening in June, a group of congenial friends, and a little music—if the new old Spanish farmhouse fails to function as it should—well—there's always the Atlantic.




*Second floor plan of Cima Del Mundo. Robert Tappan, Architect*



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# Broadway to Date

*(Continued from page 94)*

cause he is not supposed to be normal. I gather these facts from the cartload of literature that goes with the programme. What I saw with my own eyes was a poor attempt to duplicate "Roger Bloomer" and "Processional" by an amateur who mistakes caricature for irony. It is all surface stuff, deadening, dismal and meaningless. Buckland Steele is as unimportant a person as Dreiser's Clyde Griffith. These beings have no soul-stuffing. Compare "Damn the Tears" with "In Abraham's Bosom" and you will get the difference between caricature and irony. But "Damn the Tears" is worth seeing because of the settings by that master necromancer of scenic illusion, Norman Bel-Geddes. In fact, Norman Bel-Geddes is the whole show. Ralph Morgan, who plays Steele, hasn't the slightest idea what the play is all about, which is a tribute to his intelligence.

"RIO RITA."

I long ago named Mr. Ziegfeld Florenzo the Magnificent. He has been for many years the great Impresario of the Eye and Ear. He revolutionized the American musical comedy. He has never spared expense to get the Best—the best laugh-provokers, the best scenic illusionists and the best—ah! above all—the best dancing legs and the most beautiful bob-hairs and long-hairs among the joyful sex.

His "Rio Rita," which opened the new Ziegfeld Theatre, follows the traditions of Florenzo. It is a gorgeous and tuneful fantasty of the Mexican border, carrying a stageful of clever people, among whom I picked immediately Ada-May as Dolly, a cabaret girl. Ada-May is adorable and ebullient. Her voice and legs capered all through me like Falernian wine. She is a blonde, and we gentlemen prefer her, and will for some years, I believe. And there's J. Harold Murray for the women—a regular matinee heart-palpitator; not forgetting George Baxter, Helene Clive, Vincent Serrano—and a page-full more. Rita herself is Ethelind Terry, a feast in herself. But why go on? "Rio Rita" and Ada-May—and you'll go again. It's a great show.

"THE WANDERING JEW."

To me, the legend of the wandering Jew is the most fascinating of all legends. Deniers, *revoltés,* renegades give to history, sacred and profane, tang and color. There is no drama in humility and complaisance. Cain was greater than Abel, and it is curious how the names of Judas and Benedict Arnold, for instance, evoke endless interest. All originals are wandering Jews.

The Shuberts imported from England Matheson Lang and his company in E. Temple Thurston's "The Wandering Jew." The play, magnificently mounted, is chiefly remarkable for the fine acting of Mr. Lang in the four phases of the drama from Jerusalem on the day of the Crucifixion to the tribunal chamber of the Spanish Inquisition, where the wandering Jew pays the penalty for spitting at Jesus in many previous incarnations. Death in this case means something more than it has ever meant to any other human being. This legend had never been daringly done; but who dare do it? Maybe I shall some day.

"SINNER."

I do not know just what to say about this curious farcical drama by Thompson Buchanan, late of Hollywood. I knew it was clever hokum; I knew it was not a great play; I knew the mechanics of it all (sticks out at you)—and yet I laughed, giggled and purred all evening over it. I was frankly sorry when it was over. The humor cracked about my head in a steady stream, for there isn't a dull moment in it.

All about a young girl who has an affair in a roadhouse with a man and how he forces her to marry him for the sake of her reputation. This reverse angle in the old idea breeds many humorous complications and naughty, naughty situations. He finally tames the promiscuous-minded girl into conventionality—maybe. It is all hilarious hokum, splendidly acted by two-fisted Allan Dinehart, Claiborne Foster, Merle Maddern, Ray Walburn and others. Huge, clever entertainment which no one will take seriously—which is just what Mr. Buchanan intended.

THE GUIGNOL PLAYERS.

I tossed, puttered, stumbled and turned ten circles until I found George Renavent's Guignol players down in the Village. I wanted to be horrified that evening, and out of four one-act plays I got one good thrill and a laugh.

The thrill came in "The Florentine Tragedy," by Oscar Wilde. A merchant, his wife and a Prince. The merchant kills the Prince in a duel and the wife falls again in love with her husband because of his strength, and he because of her beauty. Another man's desire had awakened him to a fact he had long been unconscious of.

The beauty of it all lies in the magic lines of Wilde and the fine acting of Clarence Derwent as the merchant. The latter again scores heavily as Napoleon in Irving Caesar's "Napoleon's Barber," the comedy of a revolutionary barber who had not the nerve to cut the Emperor's throat when the Emperor came in to get a shave. The other two plays were trash. In this bill Mr. Derwent is the whole Guignol. But I endorse the experiment, and hope to see some of my favorite one-act plays done by Mr. Renavent's company.



ARTISTS thrill with pleasure over the prospect of sketching such a scene as this. Earl Horter did. And what's more, he used the best pencil he knew—Dixon's Eldorado—to picture the unusual charm of this quaint Alsatian village.

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***Rare and Unusual Heirlooms of the Past***


# Equipment for the Modern Home

**Practical conveniences for home comfort will be illustrated in this department monthly with valuable information for the home builder and home owner. Refrigeration is our topic this month.**

WHEN electricity was harnessed up to the ice box and mechanical refrigeration became an established fact it seemed—as indeed it was—a marvellous step forward in household efficiency. Now there has just been placed on the market a gas refrigerator which accomplishes the same results through a different medium, that of a fragile flame of gas which burns steadily. The refrigerator has been in process of continuous and extended development for many years but has only now been perfected and presented to the public.



*An electric refrigerator which has ample space for food supply of the average family. These refrigerators maintain an average temperature of between 40° and 50° which stops deterioration without freezing. Courtesy of General Electric Co.*

Cold is a relative term and means, in fact, absence of heat. Therefore, to keep a refrigerator cold, heat must be removed. In the old fashioned refrigerator a block of ice was deposited; it absorbed heat and melted. It created a damp atmosphere in the process and presently it disappeared and the refrigerator became as warm and moist as a hothouse until fresh ice was procured.

Heat must be absorbed in mechanical refrigeration and both electric and gas refrigerators work on the natural law that a liquid in changing to a gas absorbs heat. In electric refrigerators, various liquids are used—methylchloride in one; in another, sulphur dioxide. The process of absorption is involved and highly technical and need not be discussed at too great length, excepting as a comparison with the method of gas refrigeration. Perfect refrigeration presupposes a dry cold of between 40° and 50°, since cold under 50° practically stops deterioration without freezing. The freezing unit in electric refrigerators is so cold that the moisture crystallizes and eliminates the damp which makes for mustiness and which was always present in the old fashioned refrigerator.

The standard types of electric refrigerators consist of two parts: First the freezing unit that goes into the compartment ordinarily used for a block of ice; and second, a mechanical unit usually placed in the basement of the house which extracts the heat from the refrigerator and leaves it cold.

The trays of the freezing unit are used for freezing crystal-like cubes of ice for table use or for making frozen desserts, without the inconvenience of using salt and ice, as in an old fashioned freezer. But in using the freezing unit for this purpose, it should be remembered that other foods may be affected, too. For instance, if a roast is in the refrigerator at the same time, when it is put in the oven, one should allow a longer cooking time. The same is true of eggs—a "three minute" egg may have to stay in water four or five minutes.

The newest electric refrigerator combines both freezing and mechanical units in one cabinet and instead of having special wiring to the basement or to some spot outside the cabinet, all that is necessary is to attach the cabinet to a floor or wall plug, as one would attach any electric appliance, and refrigeration begins at once.

The new gas refrigerator, however, differs from all previous known types in that it dispenses

*(Continued on page 122)*



*This refrigerator requires no special wiring. It combines both freezing and mechanical units in one cabinet and can be attached by plugging into an ordinary socket. Courtesy of the Delco-Light Company*



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*Bedroom in the Philadelphia apartment of Mrs. Wayne Ritchie*

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The new Ficks creation of reed and wood pictured above—chair 1056 CU—adds a note of lightness and comfort to the informal living room. With its bright-flowered cretonne in green and red tints—the color of the reed and wood may be of your own choosing—it suggests itself as an occasional piece to contrast with the furnishings of your sun room.



You may see Ficks Furniture at the leading furniture stores and interior decorators in your city.

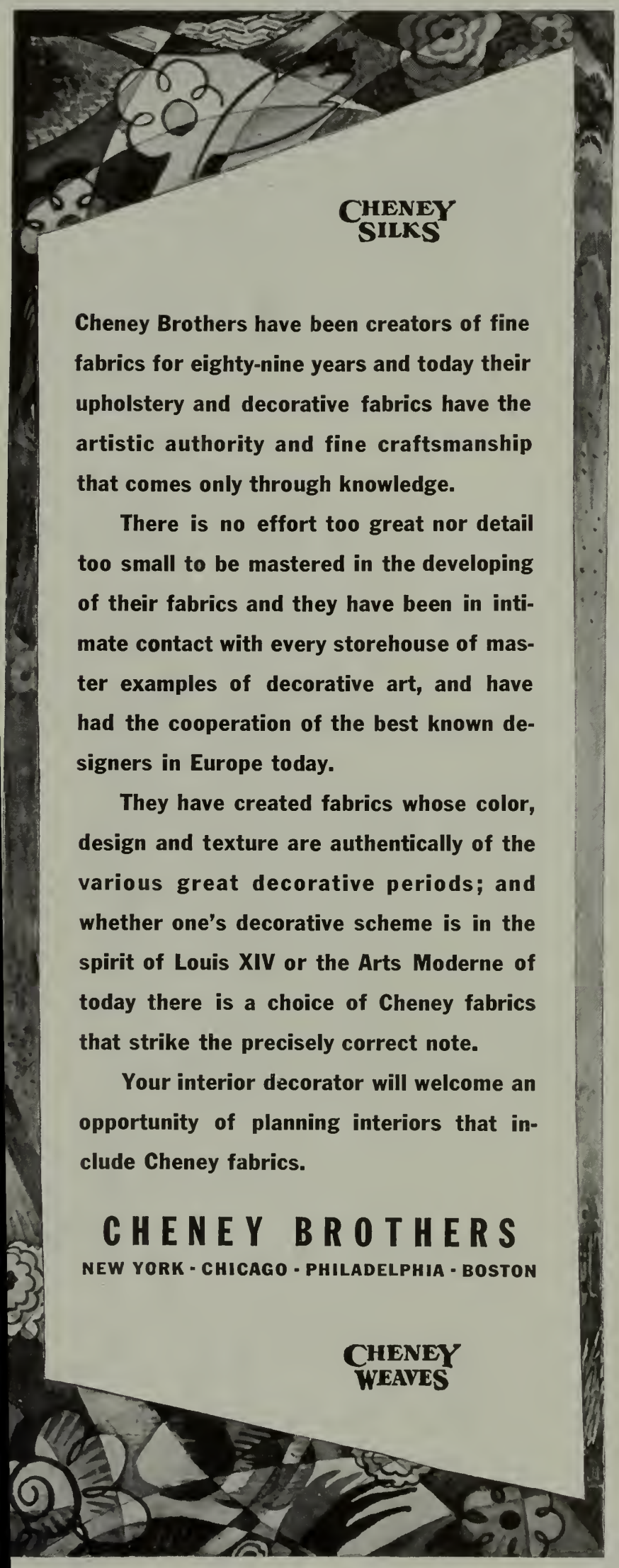
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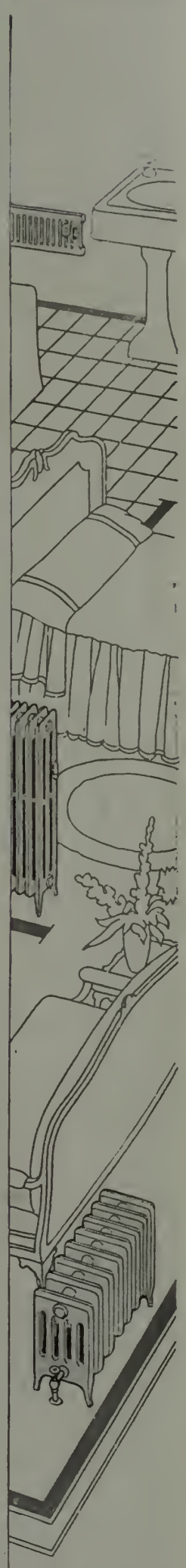
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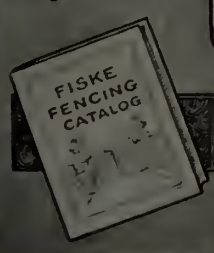
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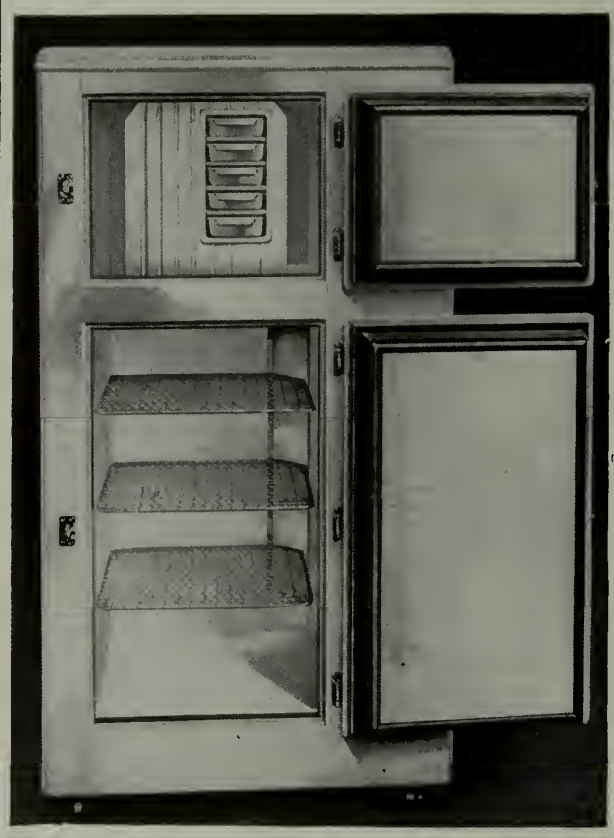
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# Equipment for the Modern Home

*(Continued from page 118)*

with every kind of moving part, including motor, compressor, pump, fans, floats and even valves. In construction it has the advantage that every part is fixed and rigid. There is nothing to get out of order. It is absolutely silent in operation.

Ammonia, hydrogen and distilled water are employed as fluids of refrigeration. The great advantage in the use of substances of this group—which has never been used in any previous refrigerator—is that deterioration is impossible and therefore there is no limit to the life of the apparatus.



*Here is the last word in refrigeration—the new gas refrigerator. The cabinet is a steel box finished with several coats of duco over baked white lacquer. The cooling section inside the box is of cast aluminum having five trays for ice cubes. Courtesy of Electrolux Servel Corporation*

The apparatus works on the principle of refrigeration by absorption—this means that the refrigerating agent is carried through a part of the cycle by an absorption liquid. Ammonia, for instance, absorbed by water is suitable as such an agent. The cycle of operation involves the releasing of the ammonia from the water by means of heat, supplied by a tiny flame of illuminating gas, after which the ammonia gas is liquefied by cooling it in a condenser. It is then made to evaporate at a low pressure and temperature in the evaporation whereby heat is absorbed from the surroundings. This, therefore, is the real cause of the production of cold. The gaseous ammonia is again absorbed by the water from which it was exuded; the solution is again heated and the ammonia repeats its cycle.

The refrigerating process in all absorption machines requires a reduction of the vapor pressure of the refrigerating agent as it passes from the liquefied to the gaseous state and such lowering of the pressure in all makes so far known has necessitated a valve or other throttling device on one side of which a higher pressure prevails than on the other. In machines of continuous operation this means that some further mobile parts, such as pumping devices, etc., are needed to re-transfer the cooling agent from the low to the high pressure part of the apparatus. In the new gas refrigerator, however, no moving parts are required as the total pressure is the same everywhere in the whole system. The result is the elimination of all moving parts and for the first time refrigeration is produced without mechanical means. While the construction is very simple, the various transformations and cycles of operation within the unit may appear highly complicated to the average reader and need not be considered.

The freezing unit before being charged with ammonia, distilled water and hydrogen is given a careful air and hydraulic test under the most rigid factory supervision and after being charged is hermetically sealed by welding. The original charge does not have to be renewed as there is no possibility of any leakage.

The refrigerator, which has been approved by the National Board of Fire Underwriters, is equipped with a thermostatic safety burner which automatically shuts off the gas supplied if for any reason the supply is interrupted. The gas consumption to operate the unit is very low. Less than 2 cubic feet of gas is used per hour and a national test established the average cost between two and three dollars a month for both gas and water.

The refrigerator cabinet is a steel box of approximately 6½ cubic feet of food capacity, finished with several coats of duco over baked white lacquer. The cooling section inside the box is of cast aluminum having five trays, with a capacity of fifty cubes. The hardware is of the best brass, nickel-plated. The box is insulated with three inches of high-grade cork-board thus bringing the thermal losses and operating costs down to a minimum.

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Kernerator equipped residence of Mr. F. L. Maytag, Washing Machine manufacturer, Newton, Iowa. Cervin & Horn, Architects, Rock Island, Ill.



## Instant Waste Disposal in the Maytag Home

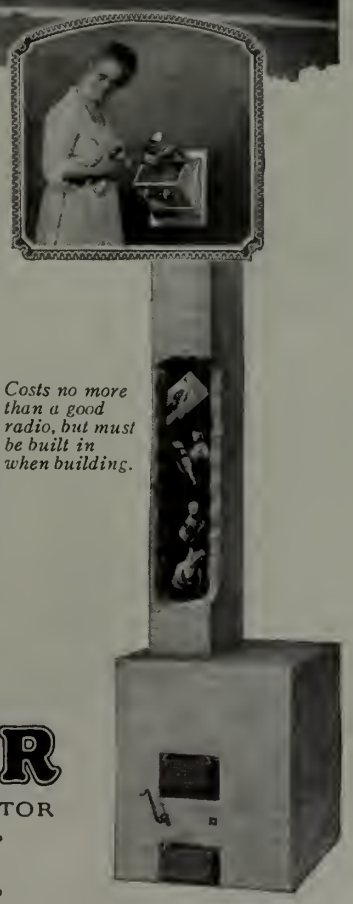
WITH convenience and sanitation ever associated with the name Maytag, of course there is a Kernerator in the Maytag home. Its "live-ability" will never be spoiled by the irritating nuisance of foul smelling garbage can and dangerous rubbish pile.

All waste—not only garbage, but sweepings, tin cans, bottles, magazines, papers, trash of every kind—is merely dropped through the handy hopper door, in or near the kitchen.

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Send for interesting booklet, "The Sanitary Elimination of Garbage and Household Waste". Address:

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*Royal Cortissoz*

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**Decorative Importance of Old Rugs**
*Arthur Upham Pope*

**The Value and Beauty of Tapestries**
*Dr. Phyllis Ackerman*

**The Early American Period**
*Charles Over Cornelius*

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*Charles Messer Stow*

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# Arts & Decoration

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***Ask for the latest A. B. C. Report on the* ARTS & DECORATION *It is a member of the A. B. C.***


## Interior Trim

*(Continued from page 76)*

treated, first, with a paste filler in the desired color. This filler is brushed on to the carved surface, and in order that the wood pores may be filled, this material is rubbed away across the grain. If deep coloring is desired, the filler may be left on longer, and for lighter effects, it should be rubbed off immediately after application. Very often deep color tones are left in the crevices of the carving, while the high spots are rubbed away in lighter tone to give the effect of wear and age. Two or three coats of varnish are then applied and the finishing is carried out by rubbing with rotten stone and polishing with oil.

It may be noted here that often in modern work, instead of wood carving, panels or forms of composition material are moulded in the desired shapes and set in place. When this composition ornamentation is finished in the same manner described above, it provides the full effect of wood carving at a much lower cost.

This seeking for authentic antique effects results in the use of several interesting methods to obtain the exact appearance of old woodwork. For instance, timbers or pattern boards are in many instances heavily charred with torches, after which the charring is combed off with a steel instrument to simulate the rough, heavy graining of the original woodwork. Again, old timbers will be sought from barns or houses of many years ago and recut for this purpose, or new timbers will be subjected to heat treatment which causes cracking, checking and similar aids to an antique appearance.

The use of pine for the soft yellowish paneling characteristic of the deal woodwork of England is often resorted to for early Colonial woodwork, Queen Anne, and similar interiors. The wood originally was usually left in its natural state and secured its interesting color by ageing. A dependable method to finish pine in the same manner is to first apply a coat of glaze, colored with sienna, umber and a little red, to approximate the original deal color. After this a coat of shellac is applied and carefully rubbed down, and finally two or three coats of transparent varnish are used with a final rubbing of pumice stone and water.

EDITOR'S NOTE: *This is the first of a series of three articles presenting practical points which are of interest to the home-builder who faces the problem of selecting or discussing with his architect the type of wood trim, doors, etc. to be used in his new house. This first article deals with the type of woodwork which is used in Tudor, Elizabethan, Mediterranean, and some early Colonial interiors. The second article will cover the highly finished wood of later period, and the third article will deal entirely with painted wood trim, doors and other interior millwork.*


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*Sheltered cruising waters . . . camping islets . . . spanking breezes in Fundy*



*Fast clay and grass courts . . . cool weather all summer*



*After tea . . . the fine Old English sport of bowling on the green*

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If you're one of those golfing enthusiasts who play all year, St. Andrews-by-the-Sea fills in the dog-day season to perfection. When you've worked your way up the continent from Pinehurst to Tom Tailer's Ocean Links, move on to New Brunswick, and you'll find a perfect summer course, and a weather man who'll put pep in your game with a cool sea breeze all summer long.

The golfer's family loves St. Andrews, too. The hours run a delightful round . . . at the beach in the morning . . . on the tennis courts and bridle paths in the afternoon . . . in the festive casino at evening.

The Algonquin Hotel opens June 25th. Besides the golf which is its pride, there are yachting, fishing, tennis, bowling, riding . . . symphony concerts, nightly dances, movies, and bridge . . . garage service, yacht anchorage, every civilized luxury of decoration, service, appointments . . . quaint Georgian village of St. Andrews, local guides and skippers available for camp or cruise. Details from any Canadian Pacific agent. In New York, 344 Madison Avenue. In Boston, 405 Boylston. In Chicago, 71 E. Jackson Blvd. Or write direct to

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*by-the-sea*, New Brunswick, Canada



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Then imagine yourself on these cool, enchanted islands in the South Seas this summer—with two thousand miles of dreamy ocean between you and the humdrum of home and business!

### *Go as you please*

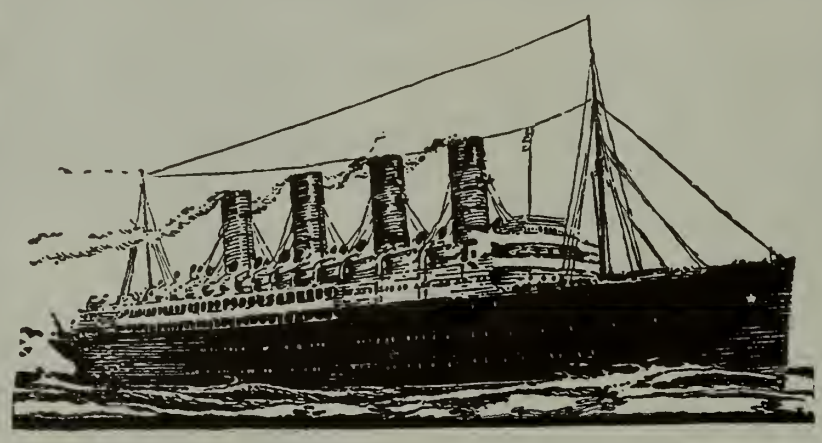
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# Trans-Atlantic Sailings

## for April

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| DATE | | DAY | | STEAMER | DESTINATION VIA |
|---|---|---|---|---|---|
| April | 1 | Fri. | Noon | Bergensfjord | OSLO: Bergen, Stravanger, Christiansand |
| " | 2 | Sat. | Noon | Caronia | LONDON: Plymouth, Havre |
| " | 2 | " | 10:00am | Laconia | LIVERPOOL: Boston, Cobh |
| " | 2 | " | Noon | Caledonia | GLASGOW: Londonderry |
| " | 2 | " | 12:10am | Majestic | SOUTHAMPTON: Cherbourg |
| " | 2 | " | 11:30am | Baltic | LIVERPOOL: Cobh |
| " | 2 | " | 11:00am | France | HAVRE: Plymouth |
| " | 2 | " | Noon | Colombo | GENOA: Palermo, Naples |
| " | 2 | " | 12:01am | Pennland | ANTWERP: Plymouth, Cherbourg |
| " | 2 | " | 11:00am | Stockholm | GOTHENBURG: direct |
| " | 2 | " | 5:00pm | Moreas | PIRAEUS: Boston, Patras |
| " | 5 | Tues. | Noon | Conte Rosso | GENOA: Gibraltar, Naples |
| " | 5 | " | Midn't | Berengaria | SOUTHAMPTON: Cherbourg |
| " | 6 | Wed. | Noon | Pres. Roosevelt | BREMEN: Plymouth, Cherbourg |
| " | 7 | Thur. | 11:00am | Veendam | ROTTERDAM: Plymouth, Boulogne |
| " | 7 | " | 11:00am | Chicago | BORDEAUX: Vigo |
| " | 7 | " | 10:00am | Westphalia | HAMBURG: Boston, Cobh |
| " | 7 | " | 4:00pm | Amer. Shipper | LONDON: direct |
| " | 9 | Sat. | 10:00am | Aurania | LIVERPOOL: Halifax, Cobh |
| " | 9 | " | Noon | Antonia | LONDON: Plymouth, Havre |
| " | 9 | " | Noon | Cameronia | GLASGOW: Londonderry |
| " | 9 | " | 12:10am | Homeric | SOUTHAMPTON: Cherbourg |
| " | 9 | " | 11:30am | Cedric | LIVERPOOL: Boston, Cobh |
| " | 9 | " | 10:00am | Minnewaska | LONDON: Cherbourg |
| " | 9 | " | Noon | Muenchen | BREMEN: Cobh, Cherbourg |
| " | 9 | " | Noon | Leviathan | SOUTHAMPTON: Cherbourg |
| " | 11 | Mon. | 3:00pm | Braga | BEIRUT: Providence (R. I.), Azores, Lisbon, Salonica, Constanza, Jaffa |
| " | 12 | Tues. | 11:00am | Martha Wash'gton | TRIESTE: Boston, Azores, Lisbon, Naples, Patras, Ragusa |
| " | 13 | Wed. | 5:00pm | Mauretania | SOUTHAMPTON: Plymouth, Cherbourg |
| " | 13 | " | 11:00am | De Grasse | HAVRE: direct |
| " | 14 | Thur. | ..... | Empr. of Scotland | SOUTHAMPTON: Cherbourg |
| " | 14 | " | 12:01am | Albert Ballin | HAMBURG: Cherbourg, Southampton |
| " | 14 | " | 3:00pm | Roma | GENOA: Naples |
| " | 14 | " | 4:00pm | Amer. Trader | LONDON: direct |
| " | 15 | Fri. | 10:00pm | Olympic | SOUTHAMPTON: Cherbourg |
| " | 16 | Sat. | Noon | Ascania | LONDON: Halifax, Plymouth, Havre |
| " | 16 | " | 11:00am | New Amsterdam | ROTTERDAM: Plymouth, Boulogne |
| " | 16 | " | 11:30am | Adriatic | LIVERPOOL: Cobh |
| " | 16 | " | 5:30pm | Stuttgart | BREMEN: Plymouth, Cherbourg |
| " | 16 | " | 12:10am | Arabic | ANTWERP: Plymouth, Cherbourg |
| " | 16 | " | 11:00am | Gripsholm | GOTHENBURG: direct |
| " | 16 | " | 10:00am | Scythia | LIVERPOOL: Boston, Cobh |
| " | 16 | " | 11:00am | Estonia | DANZIG: Copenhagen |
| " | 19 | Tues. | 12:01am | Reliance | HAMBURG: Cherbourg, Southampton |
| " | 19 | " | 10:00am | Thuringia | HAMBURG: Boston, Cobh |
| " | 19 | " | Noon | Stavangerfjord | OSLO: Bergen, Stravanger, Christiansand |
| " | 20 | Wed. | 11:00am | Rochambeau | HAVRE: direct |
| " | 20 | " | Noon | Geo. Washington | BREMEN: Plymouth, Cherbourg |
| " | 20 | " | 1:00am | Aquitania | SOUTHAMPTON: Cherbourg |
| " | 20 | " | Noon | Dante Alighieri | GENOA: Boston, Palermo, Naples |
| " | 21 | Thur. | 11:00am | La Bourdonnais | BORDEAUX: Vigo |
| " | 21 | " | 12:01am | New York | HAMBURG: Cherbourg, Southampton |
| " | 21 | " | Noon | Hellig Olav | COPENHAGEN: Halifax, Christiansand, Oslo |
| " | 21 | " | 4:00pm | Amer. Merchant | LONDON: direct |
| " | 22 | Fri. | 12:01am | Columbus | BREMEN: Plymouth, Cherbourg |
| " | 23 | Sat. | Noon | Transylvania | GLASGOW: Londonderry |
| " | 23 | " | 11:00am | Volendam | ROTTERDAM: Plymouth, Boulogne |
| " | 23 | " | 12:10am | Majestic | SOUTHAMPTON: Cherbourg |
| " | 23 | " | 11:30am | Celtic | LIVERPOOL: Boston, Cobh |
| " | 23 | " | 10:00am | Minnetonka | LONDON: Cherbourg |
| " | 23 | " | 10:00am | Paris | HAVRE: Plymouth |
| " | 23 | " | Noon | Conte Biancamano | GENOA: Gibraltar, Naples |
| " | 23 | " | 11:30am | Lapland | ANTWERP: Plymouth, Cherbourg |
| " | 23 | " | Noon | Yorck | BREMEN: direct |
| " | 23 | " | 10:00am | Carmania | LIVERPOOL: Cobh |
| " | 23 | " | 12:10am | Lancastria | LONDON: Plymouth, Havre |
| " | 26 | Tues. | Noon | Drottningholm | GOTHENBURG: Halifax |
| " | 27 | Wed. | 1:00am | Berengaria | SOUTHAMPTON: Cherbourg |
| " | 27 | " | 11:00am | La Savoie | HAVRE: direct |
| " | 27 | " | 11:00am | Asturias | SOUTHAMPTON: Cherbourg |
| " | 27 | " | 1:00pm | Pres. Harding | BREMEN: Plymouth, Cherbourg |
| " | 28 | Thur. | 12:01am | Deutschland | HAMBURG: Cherbourg, Southampton |
| " | 28 | " | 1:00pm | Oscar II | COPENHAGEN: Christiansand, Oslo |
| " | 28 | " | 4:00pm | Amer. Farmer | LONDON: direct |
| " | 29 | Fri. | 1:00pm | Republic | BREMEN: Boston, Cobh, Plymouth, Cherb'rg |
| " | 30 | Sat. | 11:90am | Rotterdam | ROTTERDAM: Plymouth, Boulogne |
| " | 30 | " | 12:10am | Homeric | SOUTHAMPTON: Cherbourg |
| " | 30 | " | 11:30am | Baltic | LIVERPOOL: Cobh |
| " | 30 | " | 3:00pm | Minnekahda | LONDON: Plymouth, Boulogne |
| " | 30 | " | 11:00am | France | HAVRE: Plymouth |
| " | 30 | " | 5:30pm | Bremen | BREMEN: Cobh, Cherbourg |
| " | 30 | " | 11:00am | Araguaya | SOUTHAMPTON: Bermuda, Cherbourg |
| " | 30 | " | 11:30am | Belgenland | ANTWERP: Plymouth, Cherbourg |
| " | 30 | " | 10:00am | Leviathan | SOUTHAMPTON: Cherbourg |
| " | 30 | " | 10:00am | Samaria | LIVERPOOL: Boston, Cobh |

TRAVEL DEPARTMENT

## ARTS & DECORATION

**45 West 45th Street, New York**


# Under Cover

OLD MASTERS AND MODERN ART. *By Sir Charles Holmes.* Vol. II. The Netherlands, Germany, Spain. Profusely illustrated after pictures in the National Gallery, London. Harcourt Brace and Company. 8vo.

The thing that interests me chiefly in Old Masters and Modern Art is less its art historical value—the field is too vast, the survey too brief, for profound analysis—than the fact that its author, whether of intention or unconsciously, lifts the official veil and permits us to attend what is virtually a directors' meeting of one of the richest art galleries in the world. Although Sir Charles Holmes, as everyone knows, is director of the National Gallery, London, instead of setting out to prove that his gallery is the richest in the world, his pictures beyond question, he directs all his efforts towards bringing order into what must appear to the average museum as chaos, stating what seem to him the aims and ideals of successive generations of painters, and finally, throwing into relief, in such manner that the public may enjoy them, the examples in which those aims and ideals are most perfectly realised.

The present volume of Old Masters and Modern Art is the second of a series of three, which will cover the entire history of European painting, since the XIVth Century. The first was devoted to Italian painting, the third will treat of the history of painting in France and England. In every case the author is concerned primarily with the pictures in the collection of the National Gallery, and the illustrations are drawn chiefly from that source. One could wish that a writer of Sir Charles Holmes' learning and impartiality would do the most important of our own American collections the same service.

EAST CHRISTIAN ART. A survey of the Monuments. *By O. M. Dalton.* With 49 full page illustrations. Oxford University Press. 4to.

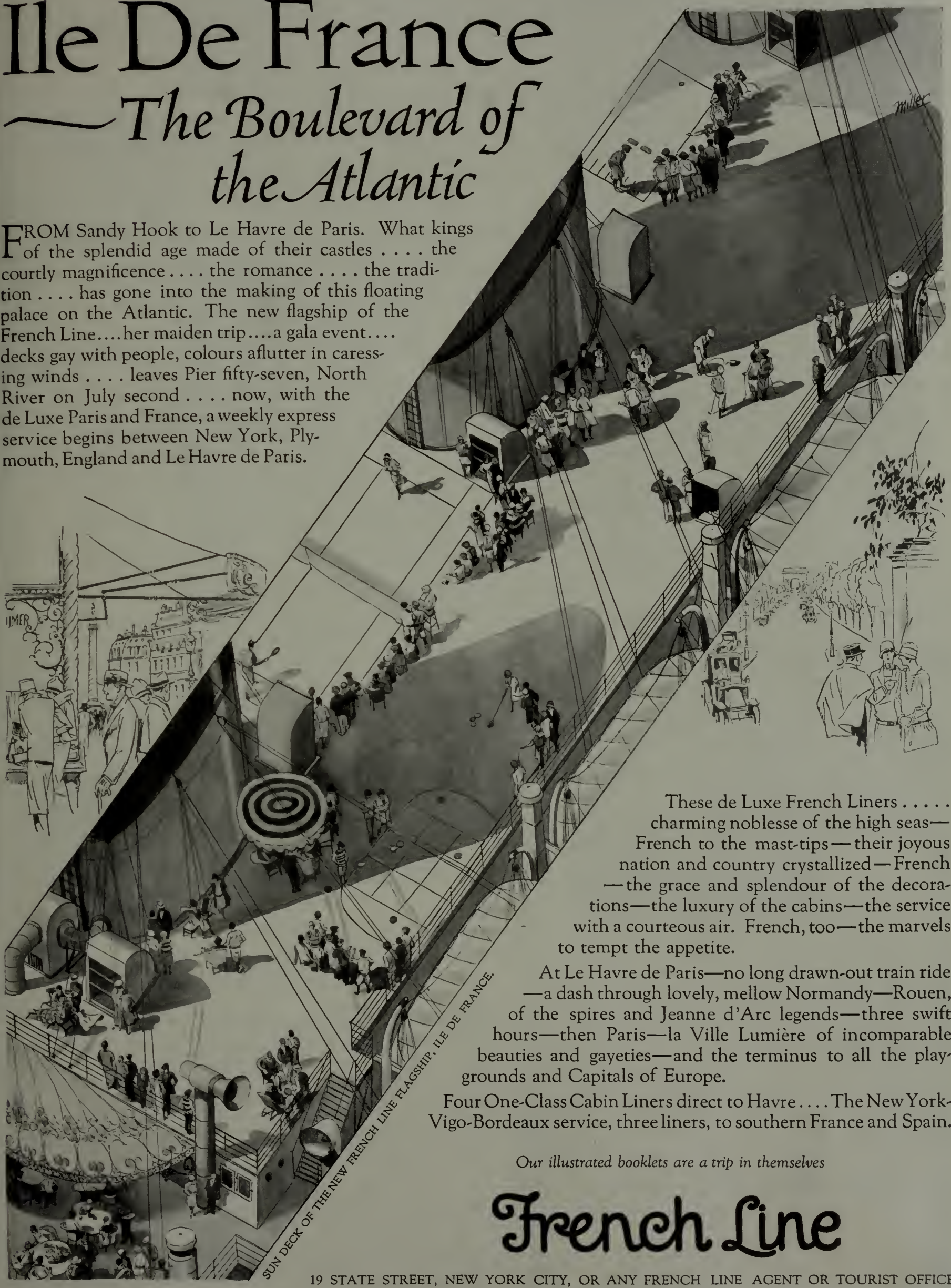
Mr. O. M. Dalton's East Christian Art is something between a book and a corpus. Debarred from claiming the former title, by reason of its scheme, its lack of a single unifying thread, it falls necessarily short of the latter, by reason of the vastness of its subject. It says much for the paucity of our knowledge of the early Christian arts that the foremost authorities on that most fascinating of all subjects should still attempt to cover ten centuries of art history, over a territory extending from China to Ireland, within the covers of a single book. From the labor of reading the finished product we can gather some idea of the labor which must have gone into its compilation.

Mr. Dalton in his "Byzantine

*(Continued on page 132)*

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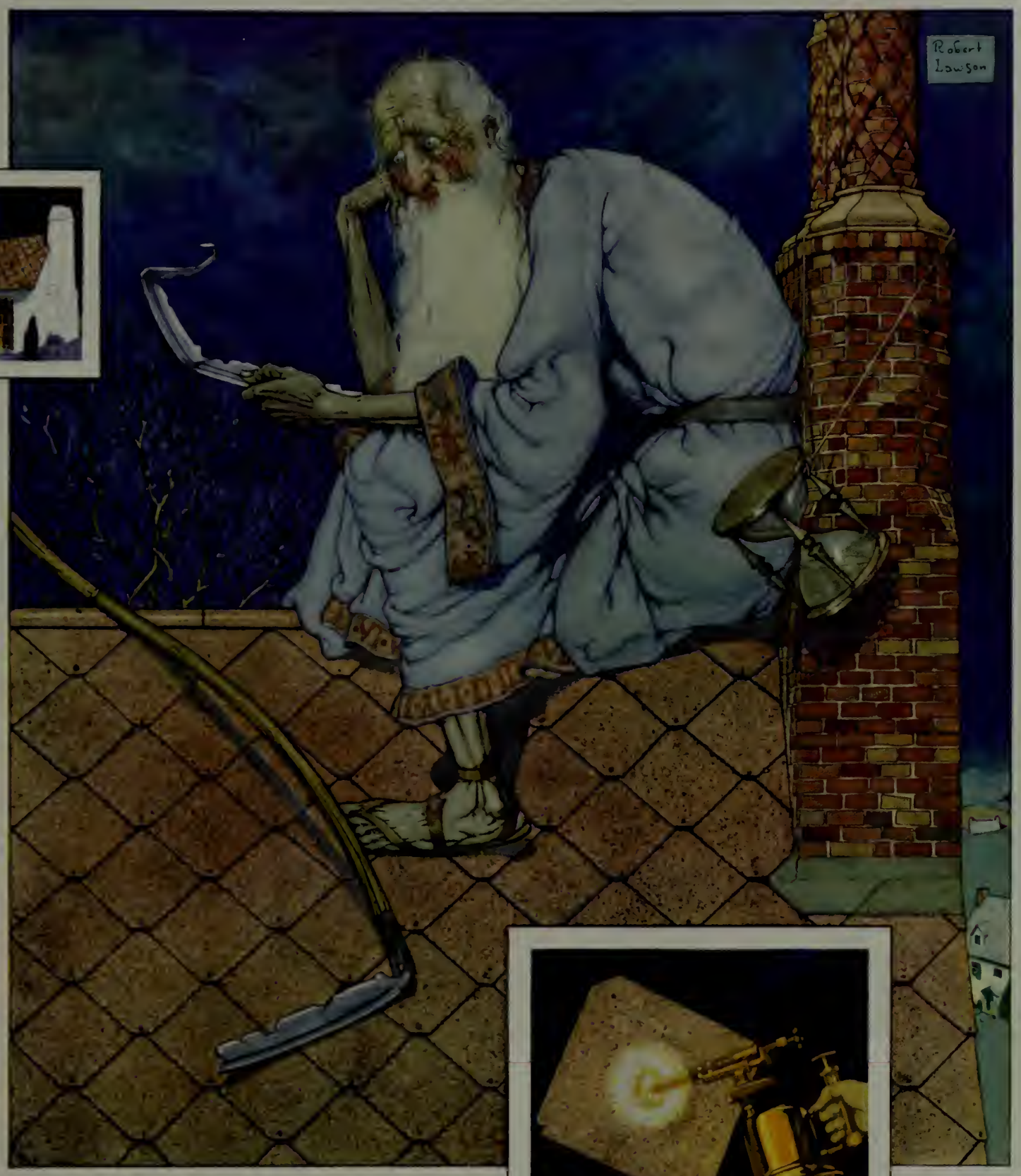
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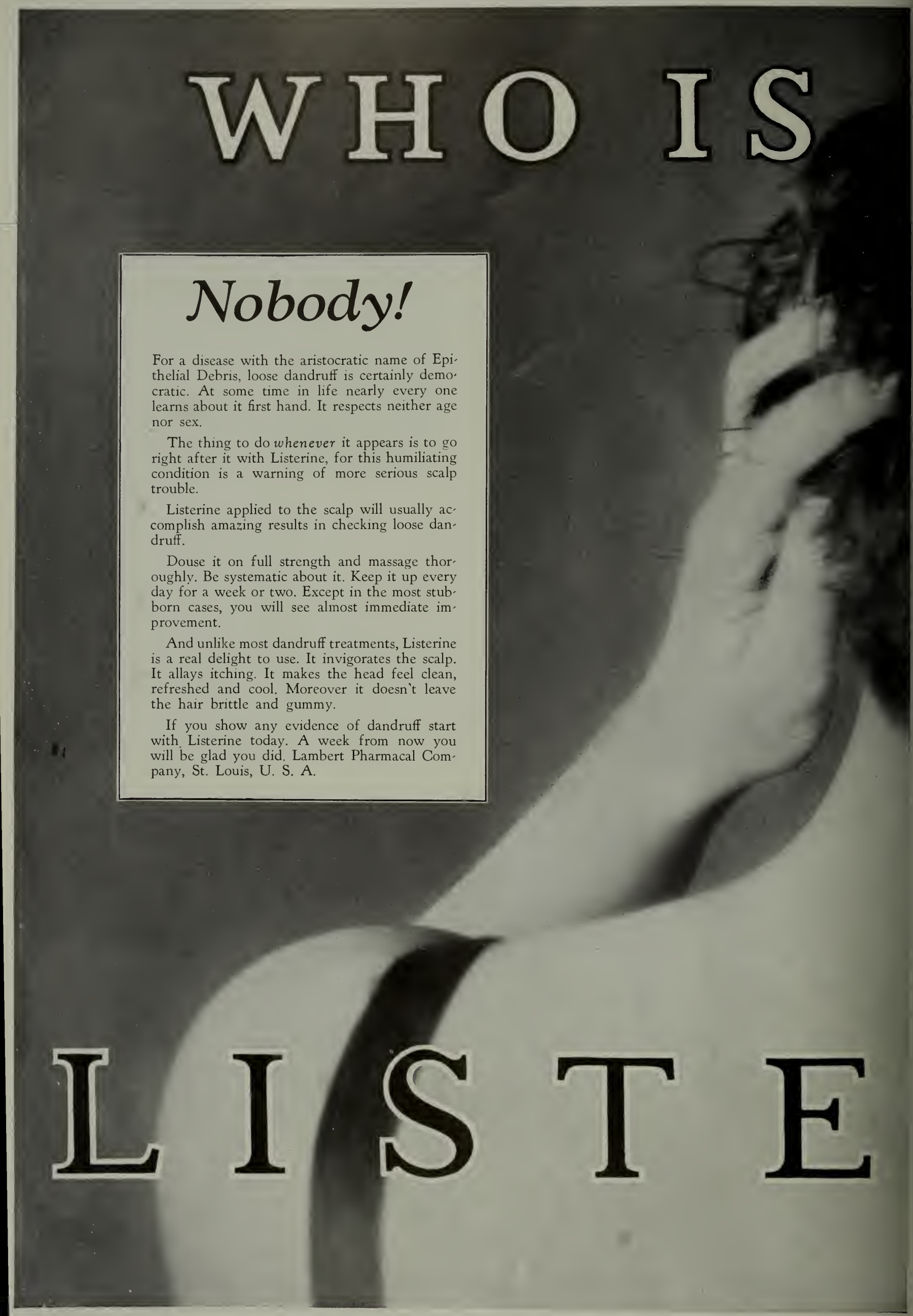
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# Under Cover

*(Continued from page 126)*

Art and Archæology" was a most half-hearted advocate, and found himself continually apologising for the æsthetic poverty of his period. In his present book he has managed to work himself into moments of enthusiasm, largely because he has included architecture in his survey. It is possible to find fault with the ivories, to be lukewarm about the enamels, to compare the frescoes and mosaics unfavorably with those of another art and age. (It is *possible,* I say!) But it is hardly possible to approach S. Sophia and the great church of St. Luke of Stiris at Phocis with a like condescension. Whatever be the final place accorded to its arts of representation, the architecture of the Byzantine Empire ranks with the greatest the world has seen.

For this reason the chapter on architecture is by far the most valuable book, as also it possesses the newest material. The fine series of full-page photographs give some idea of the richness and majesty of early Christian churches.

OLD FRENCH FURNITURE AND ITS SURROUNDINGS. *By Elisa Maillard.* Translated by MacIver Percival. 152 Illustrations. 4to. Scribner's.

Elisa Maillard, in her "Old French Furniture and Its Surroundings," uses yet another plan. She divides her book into five self-contained parts, as follows: Interior decoration and furniture during the reign of Louis XIII and the minority of Louis XIV (1610-1661),—Louis XIV (1661-1715), —Louis XV, or *Style Rocaille* (1715-1774),—Louis XVI (1774-1789)—during the Revolution, Directory, Consulate, Empire, Restoration (1789-1815). Each of these parts contains a brief description of the typical château of the day, its architectural features and decoration, and is illustrated with drawings and photographs of typical pieces, contemporary prints, etc. This latter feature, reproductions of prints after Abraham Bosse, Berain, Boucher, Baudouin, Moreau le Jeune and Huet, lends the book a rare charm and is besides most valuable as showing the complete interior of the period without the musty museum odor which seems to hang over even the most perfect reconstruction.

ENGLISH ROOMS AND THEIR DECORATION AT A GLANCE, 1066-1800. *By Charles H. Hayward.* 200 Illustrations from drawings. 8vo. Putnam.

The following two interesting books are the outcome of an attempt to treat a highly complex subject in a popular manner. The theory is that the beginner, faced with a large, sumptuously illustrated tome, is so dazed by the multiplicity of any given style that he can't see the wood for the trees. The essential quality of say—Chippendale is buried beneath its variety. These books therefore propose to reduce a period to its lowest common denominator, throw into relief the broad lines on which its design was based and in general act as a kind of springboard from which the student may plunge into deeper waters with some confidence.

ANTIQUES. *By Sarah M. Lockwood.* Text illustrations by Ernest Stock. 4to. Doubleday Page and Co.

Accepting the theory, which is a perfectly tenable one, it seems to me that "Antiques" comes far nearer to succeeding than the more ambitious "English Rooms". In spite of the excellent drawings of interiors, decorative details, etc., the latter leaves rather a diluted impression, in place of the clarity and simplicity at which it aims. The period is too long, the author lacks the necessary selective gift, finally the illustrator is too faithful a draughtsman to ram his points home with the force that is needed. A book of this kind can only succeed with the aid of an exaggeration which comes close to caricature. The brevity of the text demands continual emphasis, the fewness of the illustrations an expressiveness of line approaching the grotesque.

These qualities Sarah Lockwood and her collaborator come near to achieving in "Antiques". Restricting themselves to the early American varieties and arranging their book in the form of a brief alphabetical dictionary, they are able to suggest a great deal in a very short space. Thus they attempt to render the essence of a style in a few bold outlines. As I have suggested these outlines verge often on caricature, but exactly therein lies their expressiveness. The eager beginner, looking up say Adam or Hepplewhite will have a few simple facts and visual images dinned into his head, which he will not easily forget. The publishers are further to be congratulated on the delightful appearance of the book, which is decorated by Ilonka Karasz.

MEASURED DRAWINGS OF EARLY AMERICAN FURNITURE. *By Burl N. Osborn.* Large 4to. Milwaukee, The Bruce Publishing Company.

The vogue of Early American furniture finds its latest outlet in the "Measured Drawings" which Mr. Burl Osborn has made. Mr. Osborn writes a brief history of American furniture by way of preface and devotes the remainder of his book to detailed and carefully measured drawings of 29 pieces. A number of these are famous, as the Signer's Table and the President's Desk, both from Independence Hall, Philadelphia; but most of the drawings are of plain and simple types, such as may be copied by manufacturers. The book is remarkably well produced for the price.



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| Chaplin | Murillo |
| Clark | Peacock |
| Constable | Rembrandt |
| Corot | Reni |
| Correggio | Reynolds |
| Crome | Riviere |
| Da Vinci | Romney |
| Detaille | Rossetti |
| Duverger | Rubens |
| Fragonard | Sadler |
| Furse | Sargent |
| Gainsborough | Stanley |
| Gore | Steen |
| Greuze | Stone |
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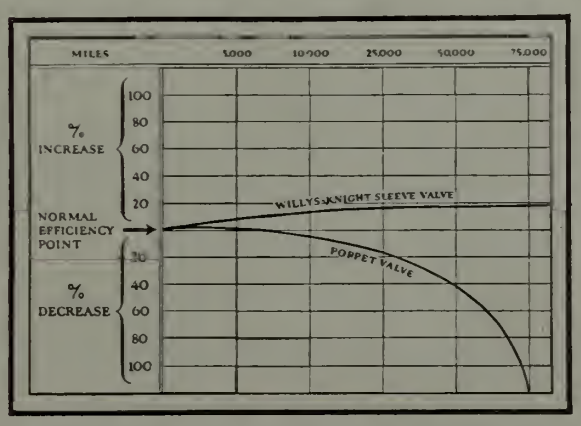
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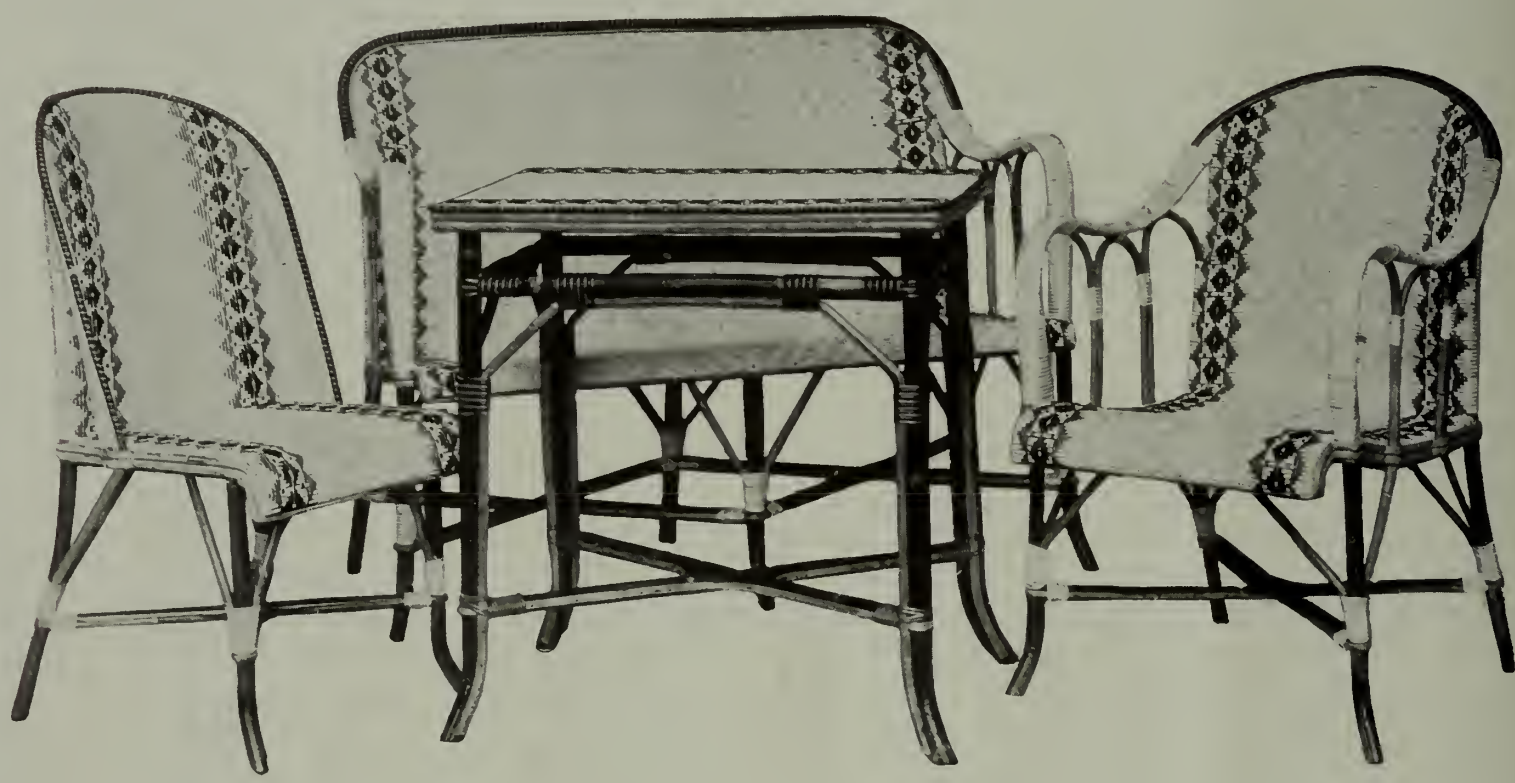
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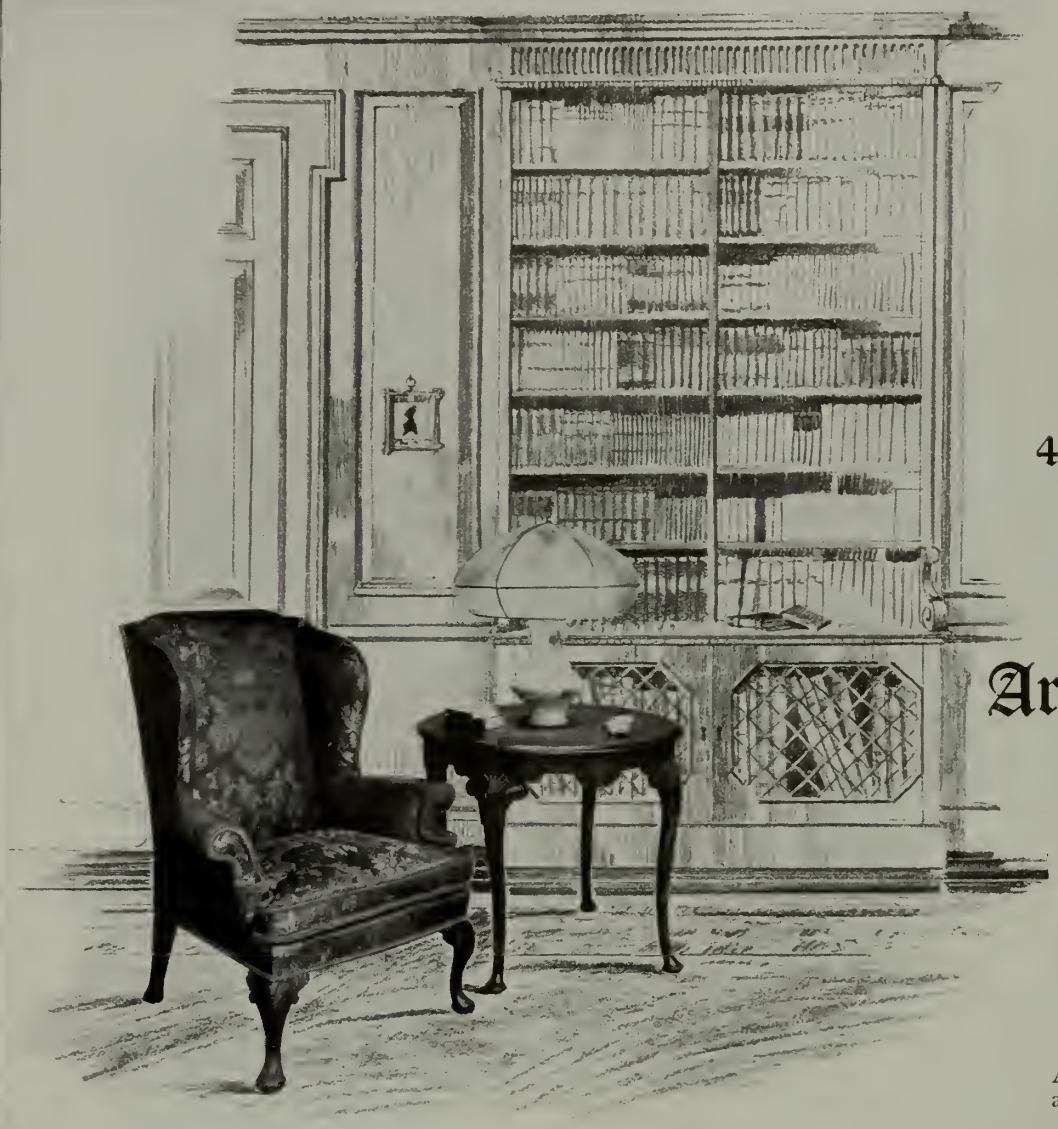
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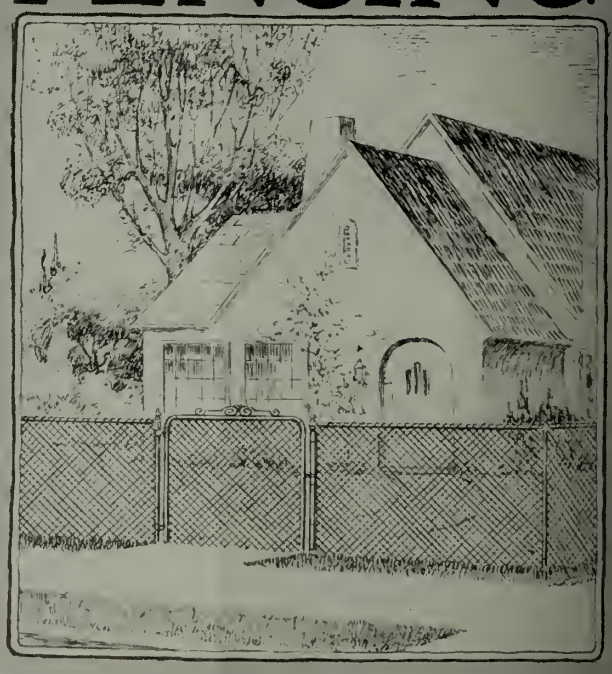
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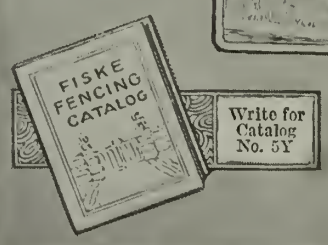
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AS our tastes and ideas are so definitely affected by the things with which we live, we should provide significant surroundings that will be pleasing. Of such is the stock of Dante V. Leland composed. Here we find a beautiful Italian blue and gold striped silk bed coverlet showing the influence of the Empire upon Italian decoration of this period, with others equally lovely.

Among the furniture, five signed pieces of remarkable inlay, dated 1795, by Maggiolini are notable. Other examples include a number of old maps, Directoire mirrors, and delicate vases of Capo di Monte, Sèvres and Venetian glass. In the reproductions, Florentine furniture with woven straw seats and simple flower-decorated frames has great charm.

For children, Childhood, Inc., have assembled in their shop the many things that mean real enjoyment in nursery furnishings. For example, diminutive wing chairs, upholstered in waterproof chintz that can be easily wiped off. Then there are chests of drawers, in maple or pine, drop front desks, all kinds of tables and wonderfully useful waterproof chintz table covers made to fit snugly over the top, to avoid slipping when the table is to be used for serving food; book shelves, wardrobes, cribs and beds. A convenient play chest resembles a kitchen dresser with two shelves, a folding top that opens as a desk and, below, a spacious compartment for toys.

Sturdy iron floor lamps and small ones for the table with parchment shades, amusingly painted, too, are desirable as are the colored stick-willow chairs for porch use. Also to be found in this world of children's accessories, are screens



*Copy of XVIIIth century Venetian glass covered tray with painting by Longhi decorating center. Dull green and gold border. Gilded XVIIIth century candlestick and Italian porcelain tea service in light blue and gold with rosebud decoration. Courtesy of Dante V. Leland*



*Child's pine trestle table, 18" x 49" x 18" high and bench, 11" high. Homespun linen runner, yellow Belgian pottery table service with blue Italian pottery covered bowl and jug. Settle chair of pine and pine splint bottom armchair. Old fashioned doll and quilted cushion on high back bench. Courtesy of Childhood, Inc.*

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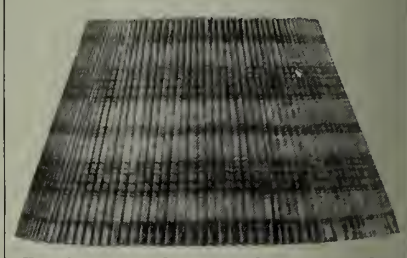
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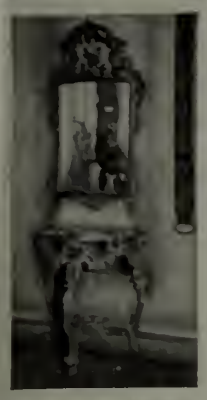
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with imaginative subjects, hooked rugs, nursery pictures, blankets, quilted coverlets and chintz cushions, porridge sets, old time dolls, linen hand made runners and bibs.

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*Crystal pan with black reeded lines 14" diam., covered urn with etched bird decoration, amber glass, 21" high; green and white glass twisted stem 6" candlestick and green glass candy jar with three compartments; opalescent glass iced tea pitcher and handle beaker, seven pieces in set; green glass 8" vase with gilt stars and china rosebuds, and green glass beverage set. Courtesy of B. Altman & Co.*

At the shop of The Four Corners, pieces of Provençal furniture almost exclusively are seen that have a charm all their own, in their restfulness and adaptability to any simple but dignified interior. Notable among these is a quaint little poudreuse, reasonable in price, also a set of six Directoire cherry-wood chairs and a sofa to match. A round Directoire table, that may be extended or used as two single consoles, is another interesting example, likewise a card table, with slender, graceful legs. A number of small occasional tables offer a wide choice and use.



*Aquamarine Venetian glass bubble filled with gold and silver tinsel roses. Old French pewter lamp, 18½" high, with parchment shade. Courtesy of The Four Corners*

The old pewter lamps and pleated Manila "Jusi" cloth shades, either flowered or plain, are distinctive in coloring and texture, as is a copies of Waterford patterns have been amply supplied. Etched glass crystal soup plates, two handled cream soup cups, baked apple dishes and plates for salad or dessert, likewise add charm to the table, as do the plates and large octagonal salad dishes that are made in imitation of old Sandwich glass. Low glass candlesticks may also be had in a variety of color combinations. In compotes, one of sufficient size for fruit is in green or amber glass with a dolphin stem. Among the novelties for table use, peppers and salts in the form of animals and birds, brilliantly colored, are amusing.

In china, a variety of delightful flower patterns are represented in the English wares, with incidental



*Table fountain showing green bronze dolphins supporting a gazing globe. Diam. 24". Without green art glass rim, 20". Courtesy of the Display Fountain Mfg. Co.*




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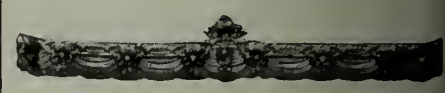
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*Diminutive Louis XV drop front secretaire, 36" high of inlaid tulip wood. Original condition. Courtesy of The Alba Galleries*

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At the Alba Galleries, a new interest has been developed in the importation of period lighting fixtures as in reproductions of the more decorative Spanish lanterns, crystal chandeliers, French bronze side brackets, and Spanish and Italian wrought iron lights suitable for any character of decoration. There are also original examples, of unique design, as in a double spray of delicate Italian wrought iron flowers with foliage, filled with candle sprockets and having a handle in the center.

Reproductions in painted XVIIIth century Venetian furniture are to be another specialty with an exclusive collection of antique furniture composed only of the rarest pieces.

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Ornamental waste baskets, bridge tables, lamp shades, odd bits of pottery and glass and a collection of beautiful old hand-made quilts are equally intriguing. A complete department devoted to house decoration is another feature of the activities of this shop.

Small rooms fitted with hooked rugs, mirrors, original pieces of American maple and Provençal furniture, and others displaying glazed chintz and upholstery materials make it possible to visualize, in an actual setting, what one is about to select. Summer furniture in stick reed is also shown in the shop proper. Among the odd chairs one of Italian fruit wood with a brilliant green and white woven rush seat is particularly effective for the country house. Deep seated overstuffed armchairs with accompanying smoking stands are also obtainable.



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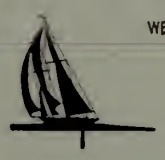
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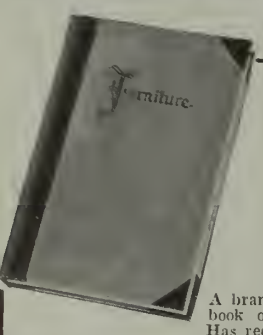



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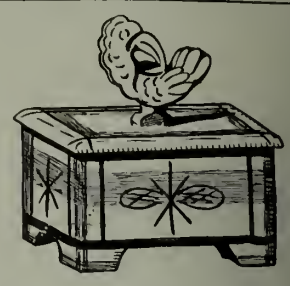
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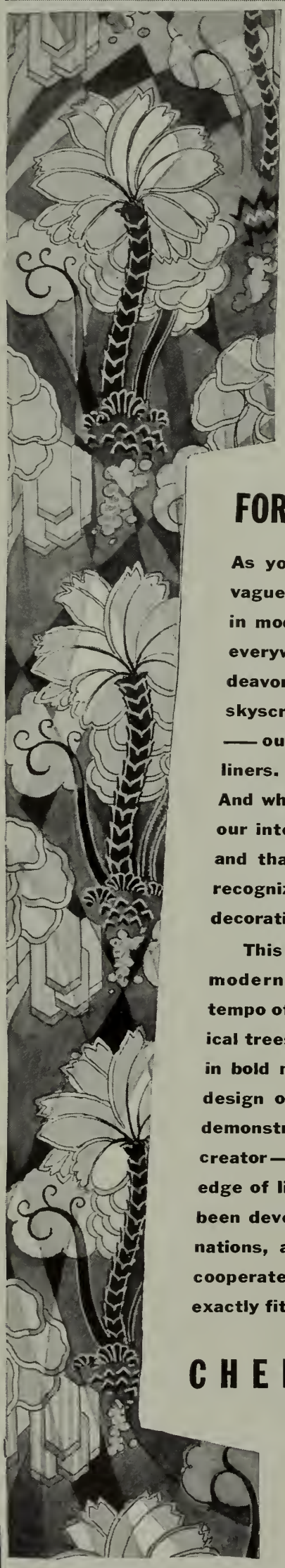
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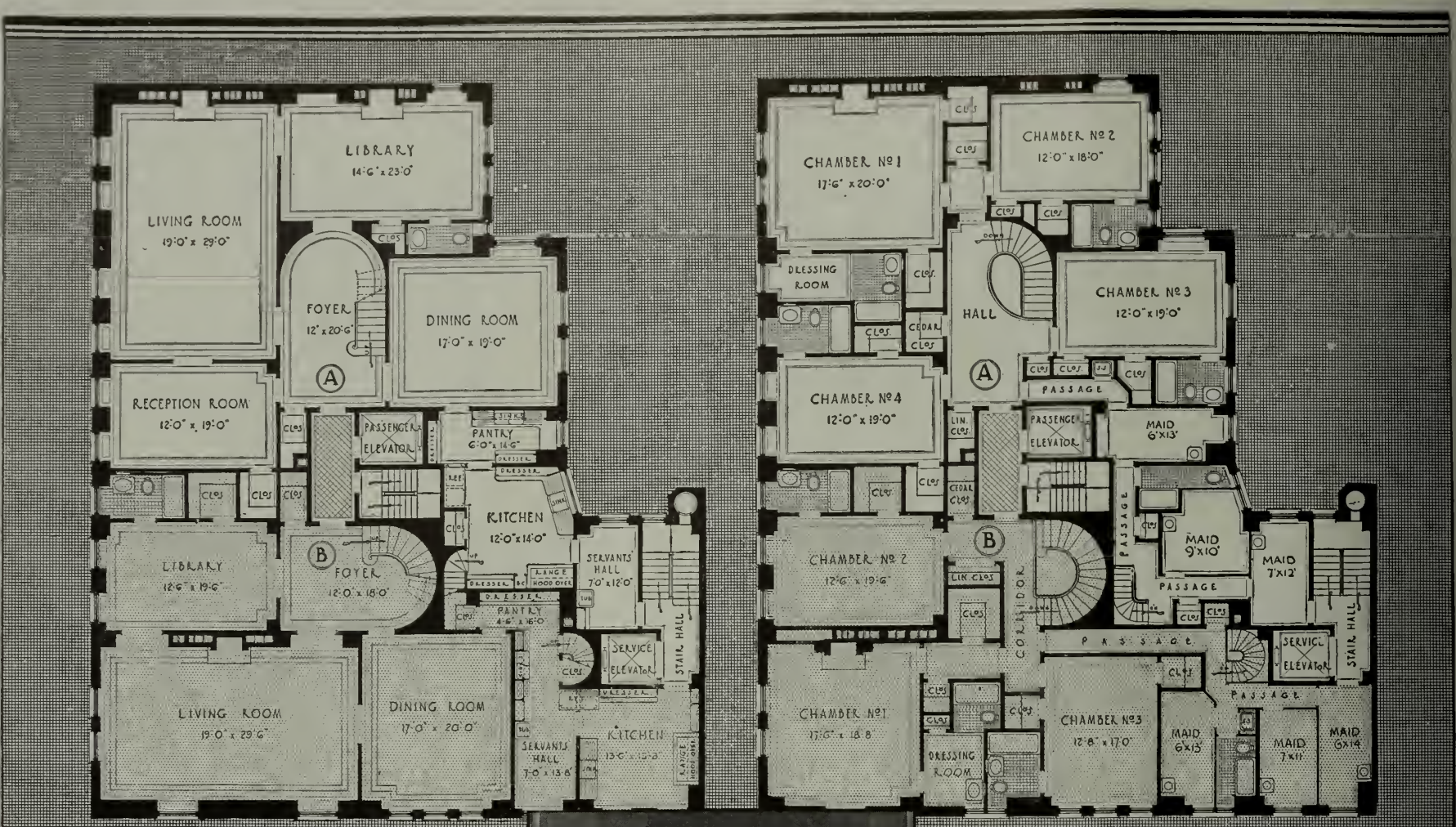
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*Model of House at Greenvale, Long Island, for Samuel A. Salvage, Esq.*

MAY, 1927

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*MAY, 1927*

PUBLISHED every month. Volume XXVII, Number 1. Publication office, 45 West Forty-fifth Street, New York City. Subscription price $6.00 a year; two years, $10.00; three years, $12.00; single copies, 50 cents; foreign subscription, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the postoffice in New York City under the act of March 3, 1879. Copyrighted, 1927, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

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ARTS & DECORATION PUBLISHING CO., INC., 45 West Forty-Fifth Street, New York

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*Sir Robert Rich, Second Earl of Warwick, from the painting by Van Dyck belonging to J. S. Bache*

Arts & Decoration
*Beautifying the Home Through the Arts and Interior Decoration*
VOLUME XXVII *May, 1927* NUMBER 1

# The American Collector of Antiques

*First of a Series on the Value of Antiques in Furnishing the Modern Home*

*By* ROYAL CORTISSOZ

LAST January, when I went to London to see the great loan exhibition of Flemish art in London, I felt a special interest in the pictures sent over by American collectors. There were nearly twenty of them and they came well into the foreground of the assemblage of some eight hundred pieces at Burlington House. In one corner of the first gallery there were three of the finest of van der Weyden's portraits, Secretary Mellon's "Portrait of a Lady," the "Portrait of an Elderly Woman" owned by Mr. John D. Rockerfeller, Jr., and Col Friedsam's "Lionello d'Este." Mr. Henry Goldman lent a marvelous "Adoration" by Petrus Christus and a brilliant Rubens. From Mr. J. Horace Harding came two masterly portraits by Antonio Moro. But I need not lengthen the list. I have cited paintings enough to show how important was American participation. It was widely appreciated in England. But for an American it had a peculiar significance. It revived the whole subject of the art collector in this country and marked an epoch in the establishment of his status. The sending of that group of masterpieces from the United States would have been unthinkable fifty years ago. In so short a time has American connoisseurship been invented and developed.

There is a certain type of mind which will not admit that there is any such thing as American connoisseurship. It announces, with a flourish, that to the native millionaire the costly work of art is only a form of financial investment. This is a singularly fallacious view of the matter. Doubtless the purchasers of rare art treasures are aware of their material value. As intelligent people they could hardly ignore the point. But if there is one thing more than another that impresses the thoughtful observer of our proceedings in the world of art during the last half century it is the distinctly educational evolution that has marked the period. It simply can't be financial acumen that accounts for the various stages achieved. One must recognize rather the swift development of such elements as enthusiasm and taste. I venture to say that nothing quite like it has ever occurred anywhere else in the world. It is as though a transformation had been brought about overnight. There are men collecting European Primitives whose fathers—to say nothing of their grandfathers—were content with the most banal of modern anecdotic sentimentalities.

The American art collector began a generation or two ago with the saccharine pictures of the Dusseldorf school. From these he was graduated to the more adroitly painted subjects of the Paris Salon, bits of domestic genre, military episodes, all manner of "stories" cleverly set forth. Then the very dealers who fostered the cult for these hollow prettinesses began to supply better things. It was an artist, William Morris Hunt, who first put ideas about the Barbizon school into the air over here. But it was due to the enterprise of dealers like Avery, Schaus, the Knoedlers and Daniel Cottier that the works of that school presently drifted into American homes. With Barbizon, I believe, our artistic regeneration began. Its romantic naturalism and its deep sincerity rapidly displaced the meretricious modes of the Salon. From that moment the American art collector functioned with a new ardor and a new judgment. He passed from the Barbizon group to Monet and the other impressionists and thence he went on to the old masters. With the latter he got occasionally into deep waters. It has been reported from time to time that he has made a mistake. Really? Well, why not? It was Doctor Bode who bought the famous Wax Bust for Berlin, that masterpiece by Leonardo that turned out to be of modern English origin. But there is a wholesome lesson to be learned from that incident. As some wit has neatly put it, every connoisseur has his Wax Bust waiting for him just around the corner. There is no such thing as infallibility in these matters. Collectors have been making mistakes from the earliest days.



*Photographs courtesy of Duveen Brothers*
*"A Florentine Lady of the XVth Century" by Desiderio da Settignino. In the collection of Edsel Ford*

Sometimes, to be sure, somebody commits an almost unbelievable howler. I love the story told me by my friend Ffoulkes, the master of tapestry lore, not long before his death. In Paris one day he ran across an American whom we will call Mr. X., a valiant competitor in the art market. There was a vast tapestry available for $50,000. Would Ffoulkes come and look at it and give his advice? He looked and advised its immediate purchase. The thing was, in fact a bargain. Mr. X. hesitated and in the upshot let the bargain go. It was too expensive. Two or three years later Ffoulkes met him again in New York and this time was asked to come and admire two tapestries which Mr. X. had considered cheap at $100,000, cheerfully buying them for that amount. Ffoulkes thought so, too. Only he was a little surprised that Mr. X. hadn't noticed that the pair consisted, actually, of the original Paris bargain, cut in two and bordered! Probably comedies like this could be matched in the United States, and in England, and in France, and in Germany. Every collector, it may be repeated, has his Wax Bust waiting for him just around the corner. But to look at the other side of the medal in this country is to be struck by the extraordinary sanity and good fortune attending the steps of the art collector.

They have been steps in experience. Fashion has had some slight influence in the matter. It was a fashion, some years ago, to assemble old portraits for their purely decorative value in the hall or elsewhere about the house. That fad was one of the forerunners of what I may call the Ecole de Park Avenue in interior decoration. But as a fad it passed and portraits were collected on more serious grounds. What pure adventurers in aesthetic experience some of our collectors have been! Consider one of the first and most accomplished of them, the late Henry G. Marquand. He took advice, no doubt, especially from discriminating artists. But he had flair, the love for the fine thing. How otherwise could he have bought the great

Vermeer at the Metropolitan Museum which is at the very peak of the Delft master's art? And there was the late John G. Johnson, of Philadelphia. I used to go down to him now and then on Sundays, for luncheon, and, after that, long talks among his beautiful possessions. In everything that he said there vibrated his consciousness of their beauty. He was a delightful human being. I remember his smile when I told him that while I could find practically any master in his collection I wondered at his not having an Ingres. He chuckled as he told me he had two and forthwith led me to them.

In all my impressions of American collectors the human, sympathetic strain remains indelible. Pierpont Morgan amid the priceless things in his London house was a kind of colossus of *virtu*. He had everything. You could turn from the famous Fragonard room to that enchanting full length of Nellie Farren in which the young Thomas Lawrence was the merely consummate master, to be obliterated in his later, more popular period. When Mr. Morgan was not collecting an incomparable group of eighteenth century mezzotints he was acquiring heavenly drawings by the old masters, or he was buying that portrait of Giovanna Tournabuoni which is perhaps the most bewitching thing Ghirlandajo ever painted. Dr. Bode was strong on the fact that this collector was "not an expert." What of it? I remember him handling the extraordinary cabinet-full of miniatures which he had accumulated. No "expert" could have loved them more. There was Freer, too, the late Charles L. Freer, who left behind him the noble museum bearing his name in Washington and the beautiful works of art it enshrines. He would let me know when he had a new batch of old paintings from China and show them to me one by one. He did so with the joyous excitement of a boy. My last image of him dates from a day near his death, when I sat by his bedside and watched his eager face against the pillows. He would send for a great piece of jade or a Chinese drawing and hold the miracle of art in his hands as he glowed over it. How silly it is to talk of the American collector as a man "making an investment" when men like Freer have left their mark upon the subject!

What explodes that fallacy, indeed, once and for all, is the disposition which the American collector so often makes of his belongings. Marquand left his masterpieces to the Metropolitan Museum. Altman did the same thing. The Frick collection is a public possession, to which ultimately the whole world will be admitted. Archer Huntington has made the Hispanic Museum a sanctuary for Spanish art. Do you want to see Velasquez painting one of his great court portraits or an intimate study of a lovely type? Go to the Hispanic and look at the "Olivares" and the "Infanta." Out in California Henry E. Huntington has reared for the public instruction and enjoyment not only a library that is unique but probably the most imposing gallery of eighteenth century British portraiture that could be formed anywhere. Everybody has heard of the two outstanding canvases this collection contains, Gainsborough's "Blue Boy" and Sir Joshua's renowned portrait of "Mrs. Siddons as the Tragic Muse." But they are surrounded by works of equal beauty, some two score examples of Romney, Reynolds, Gainsborough, Hoppner and Raeburn at their best. The imagination is fairly staggered by the multitude of great pictures that have migrated from the other side of the Atlantic to America, repeating the movement which once carried so many immortal works from the Continent to Great Britain. I can remember the excitement when Schaus brought over Rembrandt's "Gilder." It made a tremendous sensation. Now Sir Joseph Duveen brings to these shores so many of the "star" pictures from the famous collections abroad that these visitations, if I may so describe them, are taken almost as a matter of course.



*"Portrait of an Elderly Woman" from the XVth Century painting by Roger Van der Weyden. In the collection of John D. Rockefeller, Jr.*



*he Adoration of the Christ Child", from the painting by Petrus Christus. In the collection of Henry Goldman*

They are of prodigious import for the student. More than one instance comes to my mind. There was the superb "Tarquin and the Cumaean Sibyl" of Mantegna. I had known of it for years and had hungered to see it but it was hidden away in the collection of the Duke of Buccleuch. I had about given it up when Mrs. T. J. Emery of Cincinnati bought it and I saw it in the great exhibition of early Italian paintings that was organized at the Duveen Gallery in the spring of 1924. There are other private collections, enfolding rarities of this character. Mr. Morgan has not only the Ghirlandajo I have cited but a tremendous portrait by Castagno. Mr. Widener has the small "Cowper Madonna" and that most adorable of all Bellinis, the gorgeous "Bacchanale." His, too, is the jewel-like "Judith" of Mantegna. In Clarence H. Mackay's country house, where mediaeval armor and Gothic sculpture exert their austere glamour, the stately Renaissance room contains such a group of Italian masterpieces as has not been gathered elsewhere in private hands in modern times. He has supreme portraits by Pisanello and Botticelli, Madonnas by Verrocchio, Baldovinetti and Francia, and Mantegna's exquisite "Adoration of the Shepherds" from Downton Castle. I could go on indefinitely recalling episodes in the history of this subject, a Greco or a Bronzino in Mrs. Havemeyer's collection, the Flemish Primitives in different places that I glanced at in beginning

(*Continued on page 78*)

# A Norman House Quaint and Dignified

*The Residence of E. R. Van Sickle, a Faithful Adaptation of a French Chateau, Has an Old World Setting of Formal Gardens and Beautiful Trees, Through Which Winds a Woodland Brook*

By ESTELLE H. RIES

THE original chateau from which the residence here illustrated was adapted, stands, three or four miles out of Compeigne, in the village of Choisy-au-Bac. Its faded red brick walls have for two centuries or more been almost hidden in a park of beech and plane trees, and a heavy wall which surrounds it on three sides further conceals it from general view. But to one who sauntered idly along the French countryside, it was only necessary to glimpse this ancient structure to sense its appeal in an American replica. While there showed a strong suggestion of the old mediaeval fortress in its severity, it also possessed real livable possibilities that lent it to reproduction in a manner not true of the average huge Norman chateau.

Inquiry revealed that this chateau had lain in ruins for the best part of a century and had been restored and modernized by its present owners. The place was now occupied for domestic purposes by a French count, in whose absence the old caretaker permitted a view of the interior and the making of sketches and pictures. Thus started the interesting development here presented.

It is located in Larchmont, Westchester County, New York, and has of course been variously changed to adapt it more closely to modern American requirements. The house instead of lying on a level as does its prototype, stands on a granite ledge, and instead of being constructed in the brick of old France, is made of the native gray granite of its locale. It is placed to overlook a golf course on one side, while a woodland brook winds about the other side of the house.

Turrets, towers and finials are characteristic of this particular type of architecture, and have not been found wanting in either the original or the replica. The symmetrical aspect of the exterior is typical of French love of order. More windows have been introduced into the towers of the American house, giving the rooms within full sunlight, and one of the most interesting additions is a delightful projecting vestibule that adorns the main façade. A deep retaining wall serves to create a spacious terrace which supplements the living quarters, in fine weather.

There is a formal garden in the rear of the house, where flowers grow profusely, but the approach is left pretty much as nature intended it, with the rough outcroppings of granite, and the wild growth of trees. Some fine marble sculptural details are seen in the grounds, with a charming heedlessness for strict period considerations, and we see an old Roman wellhead, a small classic temple, and a couple of columns from Verona apparently quite happy in their proximity to the coarse texture of the granite in its Norman context. Indeed the exterior of the house presents an excellent sense of attachment to its ground that is entirely suitable and sympathetic.

In the interior, the style note is transposed from Norman to the richer chords of Spanish and Italian. Here again there is no sense of inconsistency. Each piece is a treasure of the collector, discovered in his wanderings abroad, gathered with wisdom and experience, blended harmoniously, and united by color and sentiment of association.

The French house had its rooms conventionally divided on each floor. In the American home, the dominating feature, and one that does not appear at all in the prototype, is a great living hall extending through the first two floors. In the French house, a billiard room and office occupy the towers. In the American home, a sunporch and library have been chosen for these locations. The rooms in the American house are fewer and more spacious, rather than numerous and confusing. Excellent ceiling heights are characteristic.

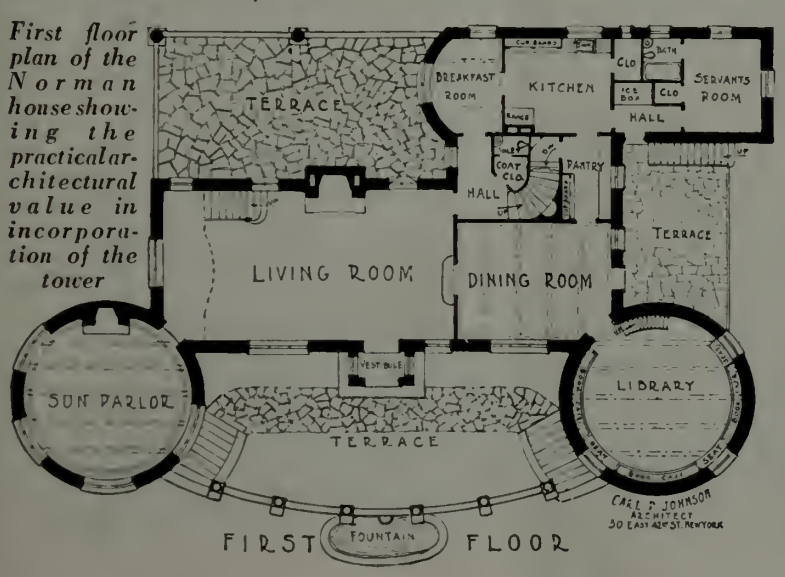


*Front view of an "American-Norman" house showing the terrace between the two great typical Norman towers*

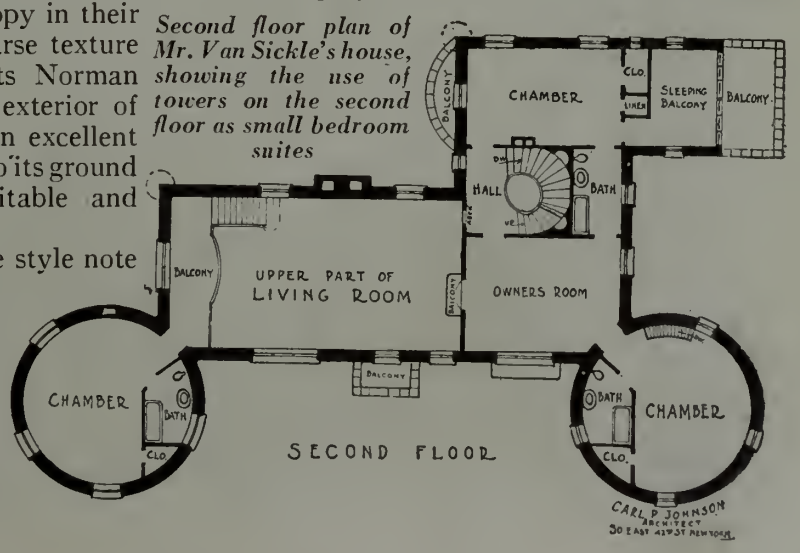
As one passes through the vestibule, one comes at once to the great baronial living hall which measures 18 x 34 feet, and from which steps lead up into the dining room at the right, agreeably breaking the length of the vista. At the end opposite the dining room, is a broad balcony reached by a stairway whose delicate hand rail of wrought iron of special design in antique rust finish bears a graceful flower and vase motif carried along the balcony. This links up admirably with two important polychrome wrought iron torcheres from Venice and other antique treasures.

Over the rail of the balcony is thrown a beautiful antique Spanish armorial panel of crimson velvet. The fireplace in this hall is an 18th century work of Istrian marble, which forms a handsome center for the grouping of furniture on this side of the room. Above it is seen a polychrome heraldic carving from

*First floor plan of the Norman house showing the practical architectural value in incorporation of the tower*




*Second floor plan of Mr. Van Sickle's house, showing the use of towers on the second floor as small bedroom suites*



Toledo, Spain. The textiles throughout this hall are of exceptional richness and rarity and are splendidly revealed against the walls of parchment colored plaster. The draperies, which give the keynote to the color scheme, are crimson velvet with armorial appliques from Granada, said to be from original hangings of the Alhambra. A prayer rug, which is used as a wall hanging, was picked up in Constantinople and was said to have come from the mosque of Santa Sophia. Ecclesiastical banners from Italy are suspended from the upper walls, and a number of old tapestries complete the wall decoration.

The numerous architectural features of the room, a Venetian balcony, the unexpected door and window openings on the balcony floor and between rooms below, serve their decorative purposes in the finest way and show a careful seeking for the best obtainable results.

Throughout the house the walls simulate hand modeled old Italian plaster in antique parchment color, with the exception of the dining room which is oak paneled to the ceiling, and the stairhall and breakfast room which are of marked off travertine. Modern rugs of Scotch chenille, also in the antique parchment tones, link the rooms together and form the background for the colorful quality of the furnishings. The floors are made with wide and narrow oak planks, with keys and deck plugs, except in the vestibule and breakfast room where Italian marble is used, and in the sunporch where it is of varicolored faience tile. Library and sunporch have solid, hand-hewn beams, and a mural ship painting over the mantel in the sunporch pleases the fancy in this part of the house.

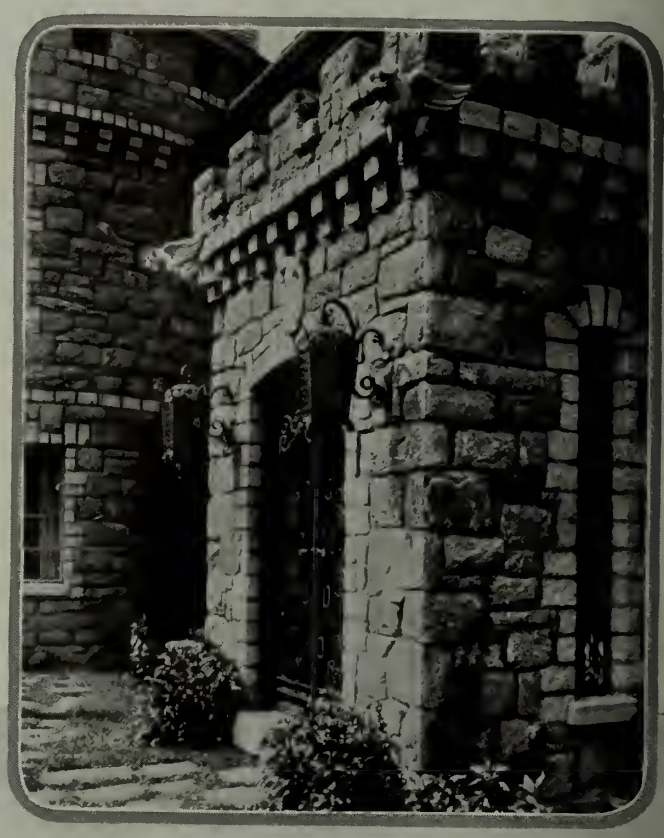
The portion of the main floor at the rear of the dining room is logically devoted to service. Here are the pantries, kitchen, dressers, closets, maids' rooms, and, properly accessible to the necessary conveniences, the breakfast room. One of the aims in designing this house was to achieve practicability and efficiency with the minimum service retinue. Oil heat-



*Left—The great baronial hall in the Norman house is filled with collector's treasures. The fine architectural detail here is in the typical Norman fireplace, the stairway with delicate wrought iron railing and the opening for light and ventilation high up on the wall*

*Below — The tower at the right of the entrance is used on the first floor as a library. The desk is Italian, carved walnut. The couch is in modern needlepoint. The floor cushion is from Tangiers and the cushions on the couch are velvet and brocade in ivory and brown*

*This projecting vestibule is an interesting feature of the Van Sickle house and one which, however, cannot classify as Norman. The wrought iron gateway and window grilles as well as the gateway lamps are ornamental details of value*





ing instead of furnace-tending; electric refrigeration and an incineration system do away with the visits of iceman and refuse collector.

The circular rooms in the towers are unusual features. From the end of the living hall under the balcony one of the towers emerges in the form of a large circular enclosed porch, entered from the living hall through a wrought iron gate. At the dining room end, and reached from it, is the other round tower containing the library. Both the dining room and library overlook a broad terrace. The furnishing of the library is dominated by a carved desk from Italy with scenes depicting the siege of Troy. Bookcases and window seats conforming to the circular outline of the room are built in around it, while charming sculptures and other decorative objects lend graciousness.

The upper floor also, of course, has the interesting round rooms in the towers. Here they are devoted to master bedrooms and guest chambers, each with bath, and connecting with sitting rooms. There are also the more conventional square bedrooms and baths, and too, a sleeping balcony with dressing room attached. The round rooms are so ample in size that their furnishing is in no way a problem, and such fixtures as are not specially curved to parallel the walls, are readily placed within the circle.

The sketches and floor plans were made by the owner and worked out in detail with the technical assistance of Mr. Carl P. Johnson and Mr Ashbal G. Vermilyea. Such a house, of a romantic type with the character and feeling of an old French chateau, within a short radius of New York, is indeed an achievement as a striking illustration of what may be accomplished in the adaptation of old traditions to present day needs.

*Breakfast room overlooks the terrace. The walls are marked-off travertine and the furniture is old Spanish. The torcheres also are old Spanish and the tapestry is a copy of a Vatican Madonna*





*Right—From the living room hall you look through this rare old Spanish wrought iron gate to the breakfast room, a charming conception*

*Dining room connects with library in the round tower. The walls are oak paneled and the chairs are imported from Italy. The mirror is old Venetian, the gate-leg table early Jacobean. The silver is fine old English*





*Photographs courtesy of the Cowan Pottery Studio*

*Group of Russian peasants modeled by Alexander Blazys. Limited edition of two hundred and fifty copies*

# Combining Pottery and Flowers for Table Decoration

*Lovely Figures and Graceful Forms Are Contrived in this New Fanciful Pottery as the Foundation of Table Decorations of Unusual Charm*

*By* ELIZABETH LOUNSBERY

WITH the generally accepted use of flowers and candles as the decoration of the dining table has come a demand for distinctive centerpieces and candlesticks. This inspiration has brought forth much that is beautiful in silver and glass but none more lovely than the examples of American pottery, especially designed for this purpose.



*Modernistic pottery candelabra, in the more fanciful colors, for the dining table*

Art ware of recognized value, at commercial prices and unchallenged workmanship, has thus met with the enthusiastic support of the public in continually increasing sale of table accessories, as is attested by both dealers and decorators, and in the establishing of pottery studios, that are devoted exclusively to a high standard of design and modeling. This production, aside from the charming incidentals it provides for the table, has a general application in interior decoration. The remarkable growth of good taste with a notable improvement in architecture, interior decoration, design of furniture, textile design and the like, has made the buying public more discriminating and appreciative of the charming arrangements of the smaller details and furnishings, as well.

This is the fundamental reason back of the demand for all art ware, be it of glass, pottery, bronze or brass. It is not sufficient that a piece merely represent a striking note of color; if poorly modeled, it simply remains a mass of clay. To be "art ware" in the true sense of the word, it must be correct in design and pleasing in line and composition. Further than that, the proper color must be used in its glazing. When this is done a vase, bowl, figure or candlestick, in which a general effect, both interesting and appealing is produced, acquires a definite value. Unless a piece of decorative pottery has these inherent qualities, the eye would soon tire of it. With these inherent qualities it fits into place and will be more and more appreciated, as time goes on.

Every architect and interior decorator working along sound principles, today, regards the walls and woodwork of a room as a background for ornamental groupings. The walls and ceilings should thus be neutral in tone, the woodwork of a color not too strong, and the rugs equally unobtrusive. With the large spaces of the interior more or less neutral in color, a charming setting for the grouping of the furniture, lamps and other objects is provided. Before these are arranged there is practically little interest in the room. It is then that the need of color is felt and color contrast. Consciously or not one requires certain groupings that will become centers of interest, to which the eye will wander with a sense of real pleasure. Art ware, whether glass, pottery, brass or bronze or whether represented by the colorful silk shade of a lamp or flower arrangements, meets this desire for color, this need for interest.



*Pottery candelabra flower holder centerpiece, in which the candles may be removed and the sockets concealed for daytime use*

To quote Henry Turner Bailey, Director of the Cleveland School of Art,—"A piece of beautiful pottery in a room confers a certain distinction, like the presence of some notable personage. It represents one of the oldest and most potent crafts of mankind—older than the making of books, older than architecture itself.

"Made from the commonest of materials its earlier forms have outlasted empires and



*Table centerpiece comprising figure and bowl, awarded first prize in 1925 annual exhibition at the Cleveland Museum of Art*

preserved a record of men, who lived before the calendar was invented. The triumphs of prehistoric potters, of Egyptian, Sumerian, Minoan and Greek potters, of Persian, Indian and Chinese potters, of Etruscan, Spanish and Italian potters, of German, French and English potters, as great as they are, have not exhausted the possibilities of common clay. There is always room for fresh triumphs—and right here in the United States."

In the selection of pottery, for decorative purposes, the requirements of a room should determine the choice of color, as for example in the use of marigold, or the orange tones, generally. While these blend harmoniously with most color combinations, this lustrous coloring is especially effective in rooms lacking in color and in which neutral tones dominate the scheme of decoration. Larkspur blue, also, has remarkable qualities in blending with other shades as has sea-green, a rare color tone, which, while neutral, is highly interesting and universal in its application. With a lustrous surface it resembles the changing colors of the sea.

Ivory, jet, Delft blue, lilac gray, having an unusual wistaria quality, maple green, a light pleasing green in the velour texture; basalt, a dull deep black, and pine green, also in the velour texture, reminiscent of a peculiar combination of brown black and dark green, seen in the pine forests, are among the many types of glaze and colorings procurable in some of our finer American pottery, such as that illustrated.

"Autumn", a darker green shading to taupe, suggesting autumn foliage when the greens begin to give way to browns, and "sylvan green", shading from pine green to the lighter maple green, are among the many interpretations of this most unusually and quite adaptable color. Other delightful glazes are represented in "sunrise", a blending of brilliant green-blue with light orange, repeating the colors of the early sunrise, and "La Garda", so named from the Italian lake. Bowls in this finish, have an outside velour texture of light orange and an inside glaze of Persian blue. "Dawn", denoting the color combinations of daybreak, and "apricot" in which the outside of bowls with this designation are finished with a pale green, with an inside velour glaze of orange, are also included in this pottery, especially designed to meet the requirements of the decorator.



*Candelabra of modern design to be used at either end of a center decoration of flowers*

For the arrangement of unusual flower settings, the flat pottery bowl with a broad base, that admits of the use of a graceful dancing porcelain figure, offers a charming combination. This requires an almost negligible supply of flowers and yet provides an effective centerpiece, notably different. Lilies-of-the-valley, primroses, freesia, and other spring flowers, followed in turn by columbine and sweet peas or delphinium and the more delicate summer flowers mingled with heather make an appropriate background for a dancing nymph. The loops in the drapery of the figure and the irregularly placed folds in the base, make possible a wide variety of flower arrangements that have great charm for various occasions.



*A simple design for the combination of candles and flowers in a pottery bowl*

Suitable vases for cut flowers, always a problem, are equally provided for in the selection of vases and bowls of this same pottery. In these the jar-shaped vase, ranging from eight inches to thirteen inches high is to be had, desirable for tulips, peonies, long-stemmed roses, gladioli or bitter-sweet to the low bowl, that comes in many sizes for short-stemmed flowers, the narrow mantle, or for fruit or flowers with a porcelain figure.



*Charming flower holder candelabra in which the grace of the dancing figure is outlined and emphasized by delicate foliage and flowers*

A design of unusual interest is seen in a pair, suitable for a mantle-shelf, eleven and three quarter inches high, of classic outline, and another type, seven by eight inches, intended for a fan-shaped flower arrangement. Other fluted variations of this flat vase are likewise to be had. Graceful Chinese wall figures, with a bowl at the foot of the figure, in which may be placed a spray of larkspur or flowering almond, are also most interestingly modeled. Candlesticks, too, of many designs and sizes, and book-ends, harmonizing in spirit with their use are obtainable in this pottery. For the grouping of table bowls and candlesticks the design is co-ordinated to admit of complete settings.

# English Cottage Type of Prize Winner

*Like a Painting in Gouache of a Norman English Cottage Is This Intriguing Small House at Scarsdale, the Work of a New York Architect That Won Official Recognition at the Architectural League's Spring Exhibit*

*Frank J. Forster, Architect*

By HARRIET SISSON GILLESPIE

*Photographs by John Wallace Gillies*

CURIOUSLY enough, it is not until some symphony in wood, brick and stucco is written that we are able to visualize to the full the harmonious qualities of the Norman English type in the American environment or come to realize the true meaning of the simpler forms of architecture that owe their subtle charm not to exotic influence but to the fine flavor of simple domestic tradition.

Based on the fundamental principles that were the very life of the Gothic arts, this new expression brings to our jaded tastes, a refreshing buoyancy, a lively diversity of expression, a mediaeval simplicity and a basic honesty of purpose that tend to make much of our modern architecture, particularly that of a generation ago, seem shallow and artificial in comparison.

In his brilliant prize winning composition, the home of Karl Keffer at Scarsdale, N. Y., recently awarded the Silver Medal by the Architectural League at its spring exhibition, Frank J. Forster has once more had the stamp of official recognition placed on his Norman English work, in which he so singularly excels.

*Below — The battened, nail-studded entrance repeating the gabled features, is the keynote of the design*



*Above—Mr. Forster's spectacular treatment of wall surfaces is manifest in the chimney gable of alternating squares of brick and stone*

Not only has Mr. Forster dramatized the type in highly picturesque fashion, but he has also embodied in it, its spiritual significance, if one may so term it. He has incorporated in it those mighty forces of thought that animated the mediaeval householder in fashioning his home from the soil: the love of work, appreciation of nature's materials, pride in accomplishment, joy of living. One quite understands the silver medal.



*Below—The arresting charm of the Karl Keffer house at Scarsdale, N. Y. is here apparent*



It is not strange that Mr. Forster should strike such a virile note in his provincial adaptation since he has motored over Norman lanes and through remote country districts, visiting inaccessible regions in his search for the quaint wayside cottages and the sturdy little farmhouses that lend such a naïve flavor to the country side. With sketch book and camera he has caught and preserved the savor of this delectable region, the little tricks of native style creeping out in some Norman relic, the light and play of crude native materials brought into opposition by the innate artistry of the people, but most vital of all he has imprisoned the fleeting touch of pathos and sentiment on which the Norman English style was founded.

In the last analysis, it is this subtle quality that lends this architect's Norman English work its force and character. He has also personified native materials, emphasizing the individual characteristics of brick or stone to gain unusual textural





*An iced drink seems more refreshing when served from a pitcher and mugs of bubbly green glass*



*A transparent aquamarine blue bowl fittingly reveals the graceful stems of garden flowers*

*For a balanced arrangement of a side table, a pair of covered Mexican glass jars contributes colorful distinction*

may be called a continuation rather than one of reproduction for the glass has been made continuously by unchanged primitive methods for more than three hundred years.

There is an absence of commercialism in the management of these factories, which makes it impossible to procure a large number of similar pieces. The two factories which make the glass have but few workers and, as in the Medieval times, the craftsmen who make the glass are the creators of the forms. There are no drawn designs to be meticulously copied. Upon the individual skill and the inspiration of the glassblower depends the form and decoration of each piece, which is therefore characterized by a directness of execution, an originality and distinction of shape, which is impossible to secure in stereotyped machine made pieces in which the slightest variation is considered a flaw and a fault. No two pieces of Mexican glass are identical, though they may be of similar form. Even among a half dozen plates there will be a noticeable and interesting variation in depth and size.

At the factories there is in use a furnace similar to that used by the Egyptians, who were the first makers of glass. Dome-topped and round in shape, it stands in the centre of the workroom, where it is constantly fed with desert wood which small donkeys, barely visible under their towering burdens, bring to the door. The pots in the oven which hold the molten glass are carefully built up in layers from specially prepared clay and the powder ground from old pots as, if even slightly imperfect, they will crack and break under the intense heat of the fire. Around the furnace, dug in the bare dirt floor, are little pits over which the objects are swung or which form a support during the process of blowing. An apprentice takes from the pot a globule of molten glass—large or small according to the form to be blown—on the end of a hollow pipe from four to seven feet long, and conveys it to the pits. Here the glassblower takes it, and swinging and turning it as he blows, fashions a bottle, a jar, a tumbler, or a jug. A punty or solid iron rod is attached to the end of the globule opposite the blowpipe to afford another handle by which the manipulation may be facilitated. When the general shape has been arrived at, the punty is detached by a sharp rap and the form placed on a table for the final touches. The rough depression made by the detachment of the punty, (known as the punty—or pontil-mark), is not disguised by grinding or polishing as in more sophisticated ware, and is always to be found on the underside of the piece. With his pucellas—a tool which resembles dull-edged garden shears—and with other tools, which the individual craftsman creates for himself according to his own needs and whims, the mouth or neck is shaped, and strips of molten glass are cut from another globule and laid on the vessel as handles, where they are amalgamated to the larger form by the action of the heat. When the last touches have been made, the apprentices carry the still red hot piece by means of well-waxed sticks to the annealing ovens, ranged at the sides of the workroom, where it is heat-treated and allowed gradually to cool.

Richness of color, quaintness of form, and interest of texture are three very good reasons for finding in this glass a charming accessory. The delicate green of much of the glass—the natural color of most glass mixtures before any coloring element is added—is coolly suggestive of the sea. It is a color which, because of its subtlety, can be used with admirable effect with practically every color scheme, for it is not at all insistent and its translucency tends to take on an overtone of the color near it in the room. There is also a dark, pure aquamarine blue, which in depth and vibrancy is superlatively lovely. The shapes are reminiscent in rhythm of line and unstudied perfection of proportion of Persian glass of the fifteenth and sixteenth centuries, as indeed one should expect, inasmuch as the Moslems brought this tradition with them to southern Spain—old glass from Almeria is markedly similar to Mexican glass—from whence it was translated by Spanish craftsmen to Mexico. In texture the glass is delightfully irregular. On account of the crudity of the method of manufacture, because of the imperfect boiling or skimming of the batch in the pot, the translucency is lightened by myriad tiny bubbles and by variations in the thickness and thinness of the surfaces. Far from detracting from the beauty

(*Continued on page 82*)

# Rockery on the G. G. Allen Estate at Scarsdale

*The Good Fortune of this Garden Was the Brook, Combined with the Interesting Formation of Rock*



*Thornley Martin, Landscape Architect* *Photographs by Amemiya*

***The whole garden is elliptical in shape and the treatment of the side banks of the garden which border the brook is especially well shown in this picture***



*The site of this fascinating rockery on the Allen estate was originally an old cellar partly filled with muck that the owner was tempted to fill in with earth. It was a far more picturesque undertaking to make this beautiful rockery although a much more difficult one. In digging out the cellar an old concrete floor was found and when the side walls of the cellar broke down there were splendid boulders at hand for the rock garden. The boulder cascade at the right shows some of these rocks and how beautifully they are used to line a pool, which in turn overflows another group of boulders and then falls into the brook shown below. The rockery shown in these pictures was built just one year before the photographs were taken which gives one some idea of how quickly the beauty of this unusual place was developed*



*At the left is a brook in this lovely rock garden bordered by little stones and big boulders. There are steps down low embankments and flat stones make little bridges. An electric pump is installed along the shores of a lake and carries the water to an upper pool so that at any moment the pressing of a button starts a flow of a hundred gallons over the boulders. The whole garden is elliptical in shape and this rockery is one of the most enchanting features. The lake above this stream was originally planned as a reservoir with concrete sides. Filling out the boundary in an irregular manner covering the walls with earth and stone, the effect of a natural lake was obtained*

# The Right House for a Shore Front

## *A House, Which in Both Architectural Design and Coloring, is Most Absolutely Suited to Its Place on a Rocky Point of Cedar Island*

*ar Fellows, II, Architect* *Photographs by Amemiya*

THE sympathetic affiliation between the surroundings and the house itself is shown in the construction of Mr. Edwin Child's residence at Larchmont, New York. ituated on a rocky point of Cedar Island, ist off the coast, and connected with the ainland by a causeway, it has been built to onform to the setting, so consistently as to ake it appear an actual part of the sur-ounding rocks.

Without sacrificing the rugged growth of ees, the architect has provided broad unin-rrupted views of the water and charming impses through the foliage here and there, n all sides, from the many windows, to fur-ier contribute to the beauty of the outlook.

tion. A truly beautiful setting yet one that can be kept so with the least expenditure of care and effort.

Upon entering the house from the driveway, that curves around from the causeway on the north, one reaches a small hall, from which a winding staircase leads to the bedrooms above and a door, at the right, opens into the living room. Here the side walls, facing the water and the driveway, have been provided with broad groups of casement windows that command a delightful land-locked view of the Sound. Plastered walls toned a deep ivory, and a cut stone fireplace, flush with the wall, contribute further interest.

From the living room, at the left of the fire-

a laundry, store-room, coal bins, and a boiler room for a vapor heating plant, although the greater part of the foundation remains unexcavated.

On the second floor a most convenient arrangement of bedrooms, approached from a half-octagonal hall, includes a large room for the owner, over the dining room and facing the water, that opens into a dressing room with a communicating bathroom and double closets. Still another closet is connected with the bedroom. Adjoining on the south side, is the guest room with an especially designed alcove for twin beds. The bathroom, opening from this room, may also be shared by the occupant of the next room, which is one of two in a wing



*The home of Mr. Edwin S. Child on Cedar Island in Long Island Sound finely adjusted to rocky environment*

e construction of terra cotta blocks, with a ndation and trim of stone has been con-aled beneath an unusually even gray buff cco surface, just the right texture. Lead ders and a green-gray slate roof have been ed with chimney-pots to add the necessary ght to obtain a sufficient draft above the e tops.

The timbers, which are introduced as struc-al rather than decorative members of the ndow trim and as porch posts, consist of beams taken from an old barn. These add the general feeling of an English house and no definite plan of a distinct type or period s adhered to by the architect. In the treat-nt of the covered porch, overlooking the nd, on the south, an open timber roof has propriately duplicated that of the barn from ich the timbers were taken. The stone floor-corresponds with the narrow terrace und the south front, where but a narrow tch of lawn, with its original growth of ubs and an outline of hardy, flowering nts, relieves a terrace of natural rock forma-

place one passes through a small entry opening on to the porch and into the den, which has been supplied with an ample closet, lavatory and shower-bath to admit of its use as a supplementary bedroom, when required. This is appropriately furnished so that it may be devoted to both purposes.

Returning to the living room, the dining room on the east is reached through the only door that opens into the room, other than that leading to the pantry. This was so planned as to secure a certain privacy and prevent the usual interruptions so inevitable when a room is more accessible. Here also is a stone fireplace and a group of casement windows that overlook the water. A large service pantry communicating with the main hall, the cellar, and the kitchen, opens from the dining room.

In the kitchen a breakfast nook has been arranged for the servants, also spacious closet room, a lavatory and a small entry porch. Beyond this end of the house is a two-car garage corresponding in character with the house. The cellar, cut from the solid rock, contains

devoted to the use of the sons of the family. A shower is also installed in these rooms in order that sharing a common bathroom with a guest may be optional.

Beyond these bedrooms, at the extreme west, and on a level two steps below, over the den, is a dressing room of good size, three closets and a bathroom. The porch roof has been ingeniously planned so as in no way to obstruct the view or exclude the air from these adjoining bedrooms.

The top floor of the house has been made to fill many requirements without waste of space. Finished and plastered like the lower floor, the entire east end is devoted to a study for Mr. Child, with a dormer window on the south, which he fittingly refers to as his "grandfather's clock". From the outside of the house it can be seen that this simile is especially apt. Because of the accessibility of the den on the first floor, adjoining the living room, which was originally designed for Mr. Child's personal use and workroom, he decided

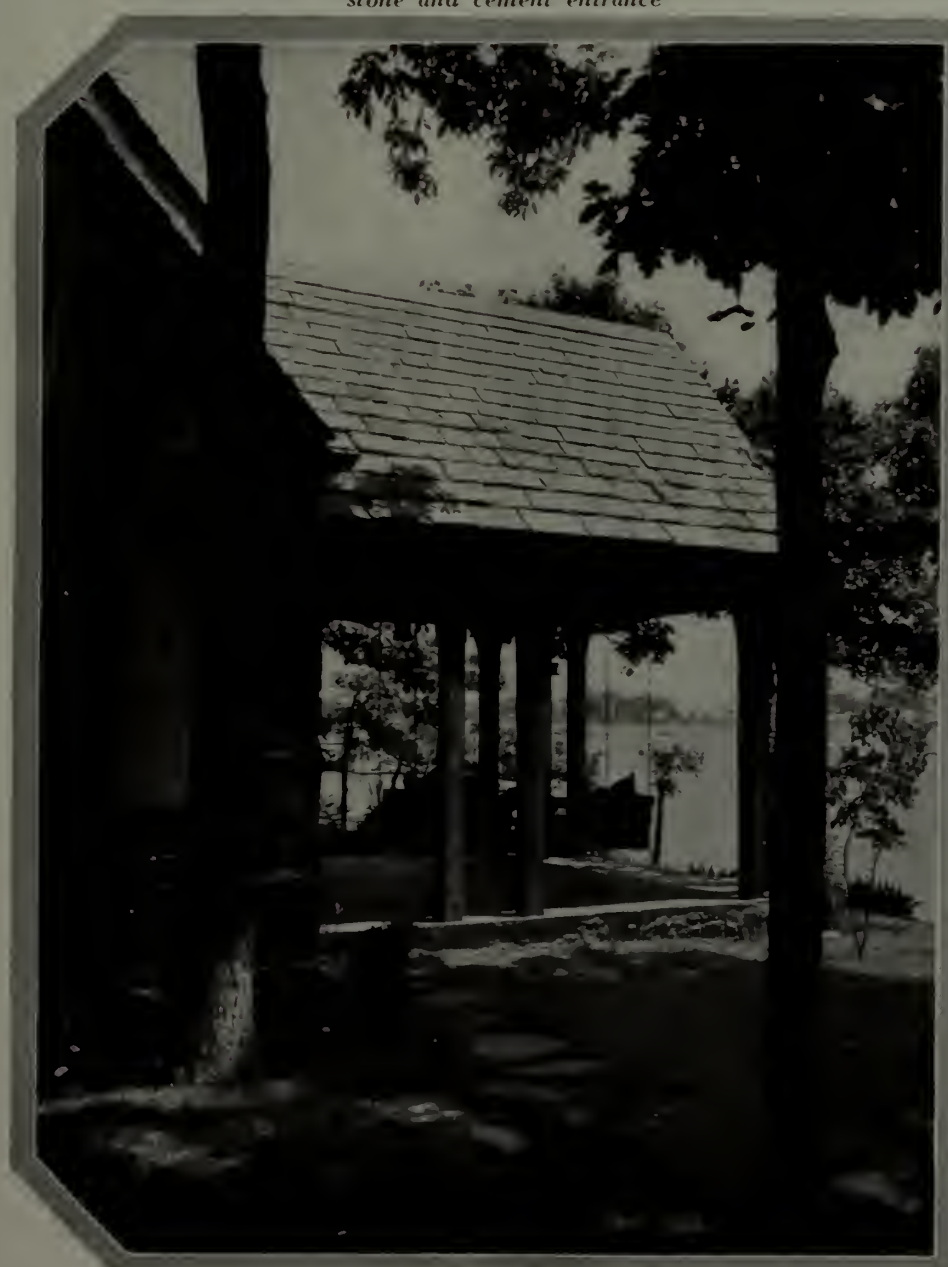
(*Continued on page 82*)



*Above—The south side of the Child residence, overlooking Long Island Sound. Above, right—The curving driveway to the interesting stone and cement entrance*



*Below, left—Detail of porch with supports of old oak barn timbers and gray-green slate shingles. Below—Close-up of entrance showing interesting building materials*





# Creating a Home as the Decorator Sees It

*Studio-Apartment of Mrs. Edward Pardridge of Chicago, in which French Furniture is Interestingly Associated with a Background of Spanish Warmth and Richness*

By H. A. SIMONS

*Interiors by Irene Sidley* *Photographs by Shoji Osato*



*Fireplace at the end of the living room in the Pardridge apartment. The needlepoint is original Louis XV. The hangings at the windows are seventeenth century crimson damask and a fine old tapestry covers the left wall*





*A novel idea of making an old Sedan chair into a telephone booth is shown in the picture at the left —both practical and picturesque*

*The beautiful dining room in the Pardridge apartment is shown at the left with its fine mural decorations and effective furnishings. The murals take the place of paintings and add a brilliant note to the color scheme*

MUCH of the satisfaction in a well designed interior proceeds from a principle of composition that the old masters of painting understood and worked upon. It is the principle of the pattern-within-a-pattern. A Holbein or a Pieter Breughel, for instance, may be resolved into major elements defined by strong lines and varying colors; each of these elements, again, reveals its own pattern expressed in less dominating lines and more subtle variations of tone, which, in turn, yield to analysis a yet more minute and delicate harmony-within-harmony. It is the relationship of each large component of the design to every other, and of each square inch of painted area to every other bit in its particular pattern and to the tiny parts of other patterns that constitutes complete organization, and imparts depth and richness to the ensemble, and makes its interest perpetual.

Thus, also, the sensitively arranged room. The floor, each wall, each grouping of furniture, are the major elements, and must of course compose well together. Within each group, moreover, there must be felt the vibration of diversity in homogeneity. And if, beyond this, there are little assonances of contour

and color that elicit happy response from far surfaces and shapes, the result is the more felicitous and satisfying.

Such a composition is the studio-apartment of Mrs. Edward Pardridge of Chicago. It is part of an interesting co-operative project executed by the firm of Benjamin R. Marshall, architects. The vast cubage that towers above the second story is apportioned into palatial apartments. But on either side of the two-story entrance the plan provides a studio—ample in scale and effect, though snug in arrangement—with great windows admitting the sunlight and breezes of Lake Michigan to a high living room, around which are grouped, on the ground floor, a vestibule, dining room and service quarters, and two bedrooms and baths above.

Perhaps because, according to a current convention, the rich color and vigorous forms of the Spanish style are regarded as peculiarly appropriate to any studio, the walls of the fore-part of the house were finished with a rough plaster surface. This, and the tall brick fireplace in one end surmounted by an Italian mantel posed the chief problem; for a consistent Spanish treatment is likely to be too masculine for a woman's home and, further, the furniture that had been assembled for the owner in this case was principally of the later French periods. The problem was solved through a combination of French, Italian and Spanish motives, such as is sanctioned by the best of contemporary practise. It is not too much to say that the solution represents such an interior as a sensitive and cosmopolitan French-woman of a century-and-a-quarter ago might have devised for herself.



*The guest room in the Pardridge apartment is done in taffeta. The dressing table is particularly effective with its quilted covered stool. The paper is in silver and gold*

Entrance from the street is through a vestibule with the floor and a short flight of steps in buff stone, the textured walls painted, like those beyond, a soft yellow and the concrete-beamed ceiling stained the color of dark wood. Particular interest attaches to the pair of antique torcheres, one on either side of the door on the topmost level. To correspond with these the decorator had made a pair of exceedingly graceful iron gates for the doorway. A set of twelve very old kakemonos with antique red lacquer frames are hung on different levels on the walls, the dominating lacquer-color being repeated in the heavy carpet on the stairs. The little chamber is completed by a pair of Spanish pottery tubs, a light clay-tone on the outside, with green and buff glazing inside. These are set on low platforms on both sides of the stairs and in each of them dark green plants are arranged in the manner of the Spanish flower-pot gardens.

Through this vestibule access is obtained to the ante-room, where appears one of several quite individual piquant details. It is an eighteenth century Italian sedan, brought from Paris last year, that serves as a telephone-booth. Lined with crimson damask, with an exterior that has all the gloss and warmth of antique ivory, it is equipped with little glass windows that may be raised or lowered and a seat comfortable enough to make the most tedious long distance call a pleasure. Behind the sedan, iron-railed stairs ascend to the balcony and bedrooms. In a wall space between two doors stands a fine old Directoire console of distinguished line, finished in red and black and gold, beneath a Chinese mirror in black with touches of gold.



*The bathroom in this luxurious apartment is richly decorated by Winnifred Jacobus. The green marbleized tub is set in a cove and draped with peach and green waterproof curtains*

Recessed into the wall of the living room occurs a second piquant detail—a tiny "powder room", just large enough for a dressing-table that fits under the slope of the stairs, and a metal coatstand with pineapple base and granulated crystal drops, and a little chair. The room is lined with paper by Maré, gun-metal in color, with an ultra-modern design built on war themes—the *poilu,* the conventionalized wings of airplanes, the *Arc de Triomphe* under which the armies marched to the fields of heroism—against which are placed red Directoire light-fixtures. The dressing table, illumined by concealed lights, is draped with lacquer red glazed chintz edged with black; on its black top is an array of instruments for the perfection of feminine faces and hands, also in red lacquer.

As one closes the door on this miniature, one surveys the living room from the same point of view as that assumed for the accompanying illustrations. It is apparent that the whole ensemble focuses upon three items: an exquisite suite—*canapé* and four armchairs—of original Louis XV needlepoint, the seventeenth century crimson damask hangings of the great north windows, and a fine tapestry under the balcony of the opposite wall. These five pieces of furniture are worthy of the place given them. Their gracile lines of light walnut, that approach but just come short of sinuousness in the manner achieved by the better objects of this period, enframe fabrics in which the dominant note is yellow-gold velvet surrounded by rich green, blue and soft brown *petit-point*. In some of the latter of the innumerable remodellings of Fontainebleau, similar furniture was introduced. The tapestry repeats these colors, together with notes of brilliant red that correspond to the damask hangings opposite. Below it is an old French table, similar in line and in wood to the chairs. The base of the whole composition is a Persian rug, which spreads a lively pattern of greens, blues, crimsons and golds over almost the entire extent of the dark wood floor.

It has been noted that the fireplace and the immense surface of yellow rough-textured wall surrounding it suggested difficulties. Their solution was found in an extremely old piece of Spanish velvet from the collection of the late John Singer Sargent. The fine quality of its aged blue and red tones and the unobtrusive interest of the coat of arms that forms the basis of its design supply the required distraction from the wall itself. Many objects had to be tried on the mantel before it was found that a terra cotta bust of Marie Antoinette was perfect in color and in character to put an end to the questionings occasioned by this

*(Continued on page 84)*

# Marie Antoinette and John D. Rockefeller



*National Feature Photo*

*The little house at Versailles which was a playroom of an unhappy queen, to be restored by an American millionaire. Not only will the fascinating little cottage be put in order but the grounds all about will be restored to their former splendor*

# A Peasant Sculptor Out of Russia

## *Some Very Fine Sculpture Being Shown in Paris from the Hand of Stephan Erzia, Born in the Caucasus Fifty Years Ago*

*By* ALLAN ROSS MACDOUGALL

THE appearance on the horizon of the art world of a new, and at the same time great, sculptor is something rare enough to be worthy of signalling to all art lovers. Great sculptors, workers in heroic masses like the late Augustin Saint Gaudens and Aug. Rodin, like E. A. Bourdelle and Mestrovic, are few and far between in our age. To these names already cited will soon be added I hope by American art lovers that of the Russian, Stephan Erzia. After his exposition which is now being widely commented upon by the connoisseurs of Paris he will transport his score of sculptured works across the Atlantic to show them in America.

Like Rodin, like Bourdelle, Stephan Erzia is a peasant, even as he is, like them, a sane master of his chosen art. Born fifty years ago in Caucasia he began his working life laboring on farms. In turn shepherd, tiller of the inhospitable soil of that country, harvester, general laborer he spent his days on vast lands that go from the Caucasus to the Ural. In the evenings in his humble shack he passed his time carving with a rude knife or modelling with his fingers the various animals of the country-side.

In 1905 the first Russian Revolution was brewing and Erzia who knew with his family what it was to be tracked and knouted joined in the preparations for that abortive attempt to overthrow the Tzarist regime. Then followed persecution and exile. From 1907 to 1914, excepting for occasional visits to the art centers of Italy, he lived and worked in Paris. There he gave himself up completely to the study of his art; perfecting his technique and making the most of his inherent natural qualities.

In 1914 Erzia returned to Russia going first to the Ural and then to Caucasia. From the mountains there he obtained great blocks of marble and granite to work with. Then he gave himself the joy that all true sculptors feel hewing and chiselling a work of art directly out of the stubborn, formless mass. Busts, statues, monuments he tirelessly cut from the marble and granite and soon he found himself nominated Director of the Fine Arts School of Siberia.

Then came the overwhelming revolutionary movement and the following counter-revolutions of Denikine, Kolchalk, Wrangel. Finally in comparative peace Erzia was able to turn to his art again.

*(Cont. on page 86)*

*Wood carving by Stephan Erzia which will be shown in New York later in the season*



*Below—A group carved in wood by Erzia, one of his best known pieces*

*Below—Marble sculpture by Erzia, an extremely interesting composition in the graceful filling of space*






*Center — About 1800 the circular "bull's eye" mirror with convex glass came into vogue. The carved and gilded frame is surmounted by the American eagle and the brackets are of brass with crystal detail. Courtesy of F. J. Newcomb Mfg. Co.*



*This gilded overmantel mirror in three sections divided by moulding is a fine example of a mirror which was popular in this country in the early years of the nineteenth century. Courtesy of F. J. Newcomb Mfg. Co.*

# The Romantic History of the Mirror

*Since the Day When the Lovely Youth, Narcissus, Beheld His Own Reflection in a Forest Pool, the Mirror Has Played an Important Role Not Only as an Aid to Feminine Beauty but as a Vital Asset in the Decoration of the Home*

By JULIET and FLORENCE CLARKE

ASIDE from the woodland pools in whose pellucid depths Narcissus viewed his lovely face and the fair forms of Diana and the nymphs were faithfully reflected, the earliest mirrors were the bronze disks of Egypt and Etruria, fashioned by cunning craftsmen centuries before the Christian era. History, mythology, symbolism and religion are inseparably linked with those ancient mirrors, for though their once brilliant surfaces are dimmed by the chemistry of time, on their bronze backs are still visible designs portraying mythological gods, Etruscan figures like those on Greek vases, national heroes, the labors of Heracles, the story of Helen and more rarely scenes of war—each a link in the chain of history, used to inspire beauty.





*The frame of this Louis XVI mirror has a "cresting" at the top, a graceful bow of ribbon carved in wood, from which depends the delicate garlands of flowers. Courtesy of Metropolitan Museum of Art*

Mirrors of the Etruscans, Greeks and Romans were a thin disk of metal, usually bronze, the size of an ordinary hand mirror, slightly convex and polished on one side, the other left plain, or with a design incised upon it. The "box" mirrors of the Greeks were two circular metal disks, fitting into each other, sometimes fastened together by a hinge. The cover was ornamented with a design in low relief, the inside polished to reflect the face. The oldest bronze mirrors of Egypt were found in the tombs of the Fourth and Fifth dynasty, and even their forms had significance. Shaped like the solar disk, slightly flattened at the top, they symbolized Ra, the sun god, from whose rays they reflected the light. The slight ornamentation on the handles depicted the lotus and the papyrus; or the disk represented the lotus leaf, the stem, the handle. Though there were many silver mirrors, the gold mirrors of Egypt were made only for votive offerings and unhappily none has survived. When the mummy of Queen Aah-hotep with its jewels was discovered, there was found also a bronze gilt mirror of exquisite workmanship, with an ebony handle adorned with a lotus chased in gold, designed for her use in another world.

With the conservatism of the East, the Chinese and Japanese still use hand mirrors of metal, the Chinese regarding bronze mirrors with the same veneration as is described in the literature of the ninth century. The first mirrors of China were made of polished stone, iron, jade, or bronze, but of the hundreds placed in Chinese graves, only the bronze have survived. As with everything else in China, the mirror had a variety of symbolisms and many uses, "powdered mirror" being prescribed as a cure for many ills. In Japan the mirror was one of the three objects of the Imperial regalia, the other two being the sword and the jewel. The tradition exists that at the foundation of the Empire, the sun goddess, from whom the Imperial line descended, gave a mirror in which her face had been reflected, hence its exalted position. The first mirror made in Japan is still preserved at Ise.



*A circular convex mirror with a beautifully carved frame of gilded wood. The American eagle screams above the dolphin on either side. The candle brackets are of brass. Courtesy of F. J. Newcomb Mfg. Co.*



*An extremely fine Chippendale mirror with a frame of gilded wood, made by the great English cabinet maker. Courtesy of H. F. Dawson*

During the middle ages, pocket mirrors, small circular plaques of polished metal were in general use. They were carried in an elaborate case, usually of ivory beautifully carved in relief with sporting, hunting, or love scenes, or the subjects of the day from poetry to romance. Other cases on which the height of decorative skill was employed were of ebony, enamel, silver and gold enriched with costly jewels, but to trace the history of mirrors from the tiny hand mirror attached to a lady's girdle, a bit of "looking glass" set in her fan, or looping up a courtier's hat, would be too long a story. Not until 1507 was the secret of making large mirrors from cylinders of blown glass, silvered with an amalgam of tin and mercury, discovered in Murano and thereafter for more than a century Venice supplied the whole world. The secret was jealously guarded and the exclusive right to manufacture them for twenty years was given by the government to their inventors, who were under the same restrictions and penalties as other glass workers, but were granted the same great privileges.

Those early mirrors were the luxuries of the rich, for the silvering on the back and the bevelled edge, which gave a wonderful depth and softness to the plate, was all hand work. Many of the mirrors had frames of glass, ornamented with intaglio or with rosettes and foliage of various colors. Their fame spread through Europe and England and the demand became so great that a huge revenue soon filled Venetian coffers. During the reign of Louis XIV. and Louis XV. large panels and wall spaces were filled with glass mirrors as interior decorations. The most famous example is the Glass Gallery at Versailles with its cool green and white marbles, the seventeen windows balanced by corresponding arched mirrors in copper frames, reflecting the two enormous silver candelabra and the innumerable facets of the double row of crystal chandeliers.



*An old English Queen Anne mirror with original gilding and bevelled glass. The table underneath is a fine example of early Georgian work in carved mahogany. Courtesy of H. F. Dawson*



*One of a pair of old English carved wood gilt mirrors with the original gilding, belonging to the Adam period. The supporting swags are of pressed vellum. Courtesy of H. F. Dawson*



*This oval mirror with its intricately carved frame is characteristic of the work of the early Murano glassblowers. Courtesy of the Metropolitan Museum*

From the florid and rococo designs of the Louis XV. period were evolved many beautiful mirror frames, graceful and ornate, but the reaction of taste as expressed in the classic revival of the Louis XVI. period produced frame designs which will never be surpassed. Characteristic of this style is the "cresting" at the top, a graceful bow of ribbon, crossed torches, or crossed quivers of arrows, entwined with ribbon. The oval frame with its garlands of flowers and bow knots was the favorite form. One famous mirror hanging in the Louvre in 1791 which belonged to Marie de Medici, framed in gold and jewels, proves that even the extravagance of the present day was far exceeded by the magnificence of the Renaissance.

Both France and England attempted to rival the Murano industry, and through the efforts of the French minister Colbert, an establishment for making mirrors was started in Paris in 1665. Five years later the Duke of Buckingham started

*(Continued on page 88)*



*Another example of the early Venetian glassmaker's art. The silvering on the back and the bevelled edge give depth and softness to the plate. Courtesy of Stair & Andrew*

# A Group of Distinguished Rooms

## *Some Delightful Rooms in the Home of Mr. and Mrs. William S. Moore, of Garden City, Showing a Really Great Variety of Furnishing in an Interesting Home*



*A corner of the dining room in the Moore home in which a rare 17th Century Italian cassone is shown, richly carved. An old Italian chair at the right is covered with a hand-loom green and gold material. Back of the chair is a fine old bit of gold and mustard yellow damask. The walls are rough-textured ivory and against them are placed old wrought iron candlesticks holding orange candles. The drapery at the window is suspended from wrought iron rods. It is a warm red Italian damask*

*The breakfast room shows a very modern note. The walls half-way down are covered with a hand-painted wall paper with a background of blue and birds in bright colors. Hand-blocked linen makes the draperies. The furniture is black with a blue stripe and copper colored ornamental medallions. A solid blue rug covers the floor and the panels of the wall are ivory color. The effect is very brilliant and amusing*

*Photographs by S. H. Gottscho*



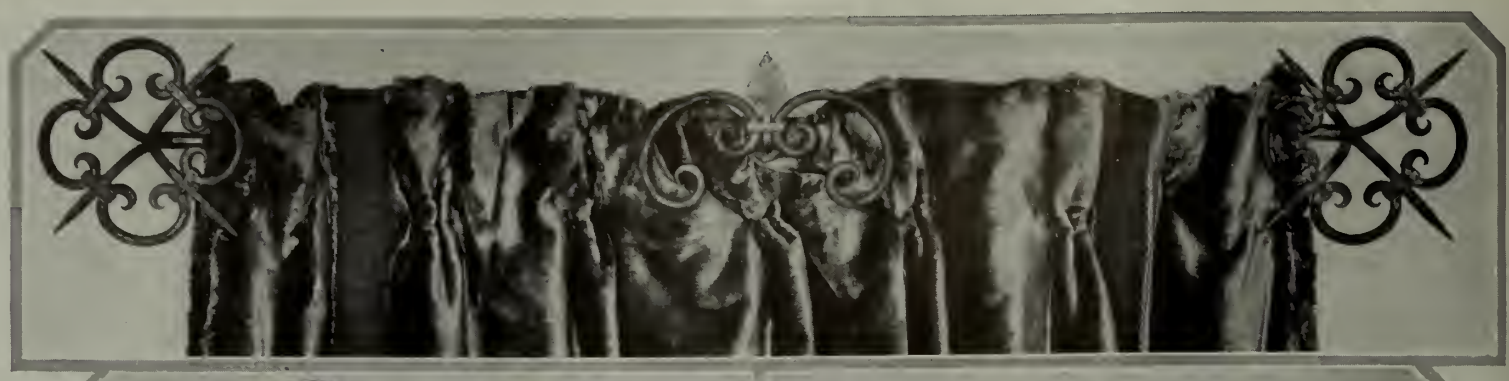
*At the right is a charming fireplace detail in the living room. The old wood fireplace is supported on beautifully fluted columns. The wall treatment is in two shades of ivory and the moulding is done in a blue-green flat tone. The old Chinese rugs are dark blue with borders of burnt orange with patterns of yellow and orange. A Spanish chair near the fireplace is covered with brilliant red damask and the bench is upholstered with a rare piece of old needle-point. The French doors at the right open to the sunroom*



*In the dining room the walls are rough-textured. The very interesting table is a copy of an old Italian model which Mr. Moore had richly carved. The chairs are original Italian pieces covered with jade green and gold stuff. Against one wall is a fine old carved chest. At the left of the fireplace is a delicately beautiful Spanish table with wrought iron supports. Near the window is an old Spanish chair covered with tooled leather. The arrangement of the furniture in this room is particularly effective and harmonious*

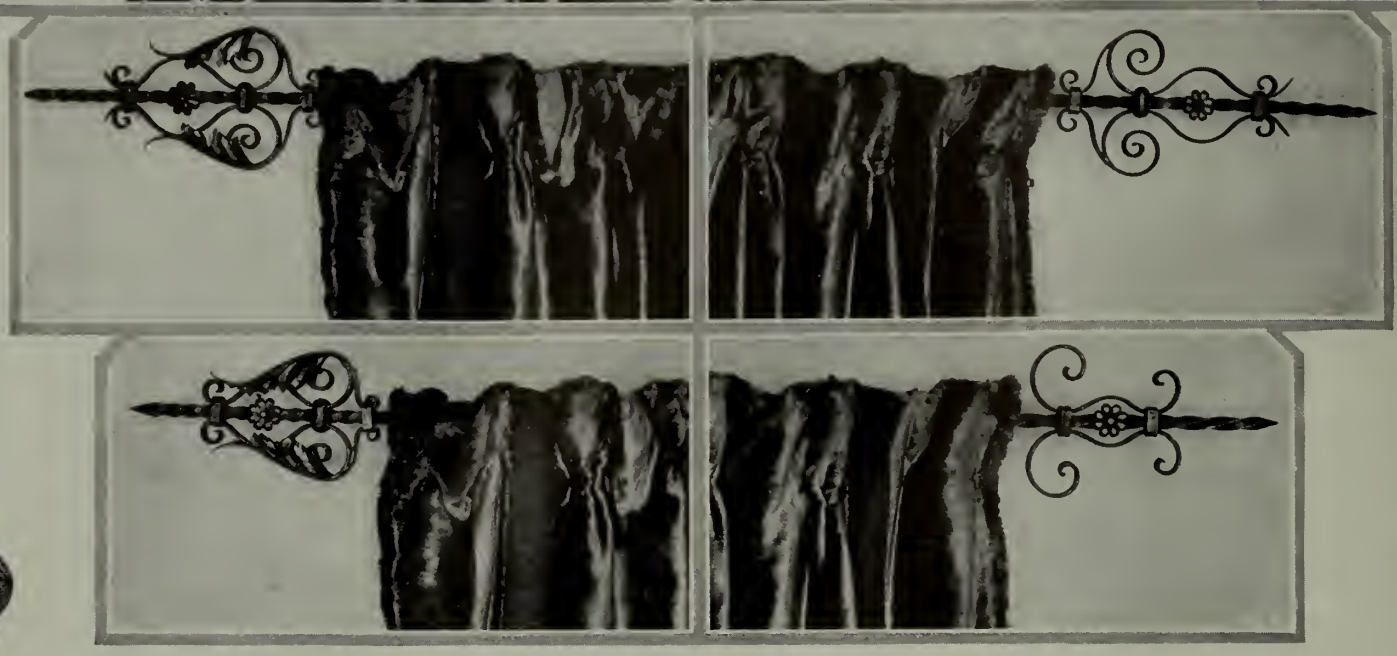


*Types of decorative wrought iron pole ends*



*Courtesy of the Lansha Studios*

*Below — Wrought iron XVIth Century knocker. Courtesy of the Spanish Antique Shop*



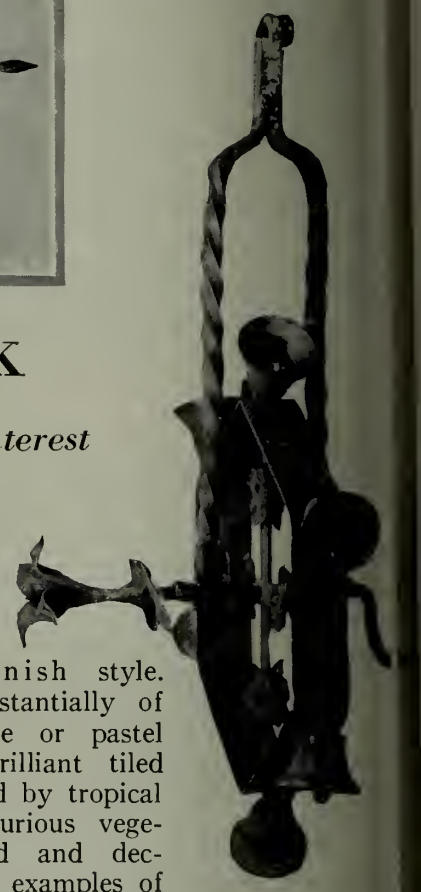
*Below — Wrought iron wheel with bells, that revolves within a bracket, to be used on the porch of a summer house. Courtesy of L. Guidotti*



# Using Antique Spanish Craftwork

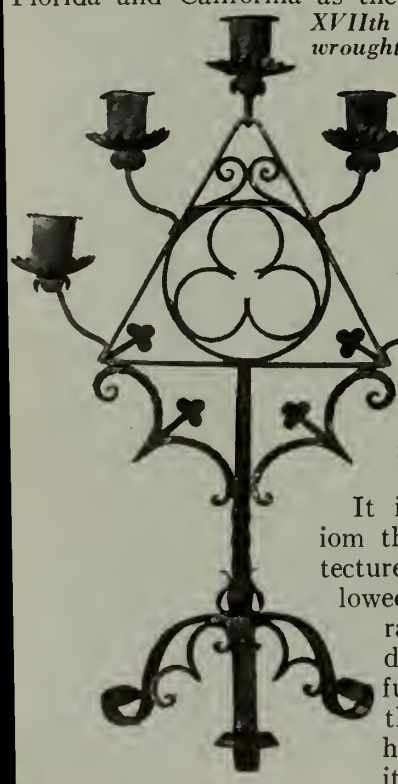
*Coincident with the Popularity of the Spanish House Has Come an Interest in the Decorative Wrought Iron, the Andalusian Pottery and the Little Sacred Figures Which Grace the True Spanish Home*

By HELEN BISHOP

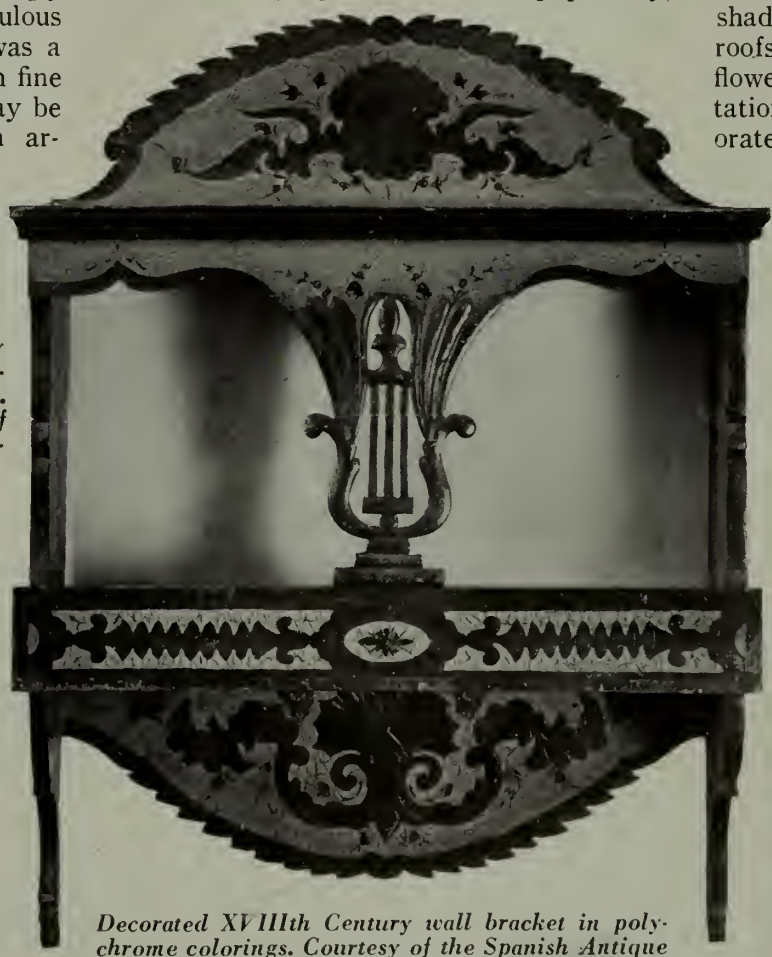


THE last decade in this country has seen an amazing renaissance in architecture. Following the revulsion against the ugly frame house of the nineties with its ridiculous wooden battlements and turrets there was a return to the Colonial type of house with fine simple lines—a style which rightfully may be called one branch of native American architecture. Following that came a wave of interest in what is known broadly as the Mediterranean type of dwelling, particularly the house of decided Spanish feeling, a style which is as native to Florida and California as the Colonial is to the northeastern seaboard states.

*XVIIth Century wrought iron candelabra. Courtesy of A. H. Notman*



It is an axiom that architecture is followed by decoration and decoration by furniture. When the Colonial house came into its own once more, Colonial decoration and furniture were much sought after. Now that the Spanish house is enjoying well deserved popularity,



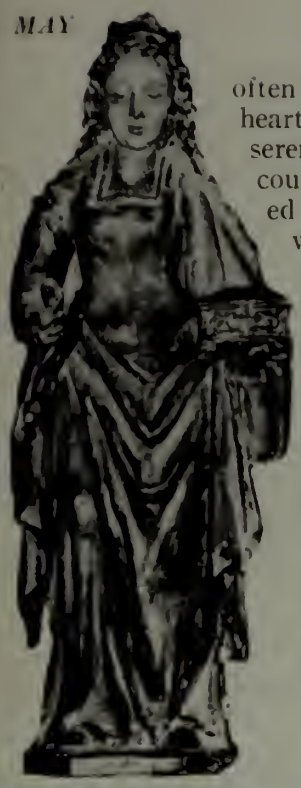
*Decorated XVIIIth Century wall bracket in polychrome colorings. Courtesy of the Spanish Antique Shop*

there is a tremendous interest in Spanish decoration and furniture and some of the most beautiful new houses in the country are built, decorated and furnished in an adapted Spanish style. Built most substantially of stucco, in white or pastel shades, with brilliant tiled roofs, surrounded by tropical flowers and luxurious vegetation, furnished and decorated with rare examples of old Spanish furniture and fine handicraft, these modern American homes are true artistic triumphs. They, too, answer the question as to whether Americans are lacking in romance—these houses are full of imaginative charm and romantic appeal. In their great cool rooms, their shadowy patios and courtyards, their perfumed gardens, one steps back, in imagination, to the colorful life of the early days in California and Florida, in which one of the most romantic and thrilling pages of our Colonial history is revived.

Nothing adds more to the atmosphere of these houses than the fascinating and authentic pieces of Spanish craftsmanship which one finds therein. The windows have grilles of iron, hand wrought. Behind just such a grille, in an old house in Seville or Madrid, has a Spanish señorita

*Bronze mortar showing four masks in relief, very fashionable for inkwells. Courtesy of the Spanish Antique Shop*





*Decorative household Madonna of carved wood and polychrome. Courtesy of the Hispanic Society*

often listened with beating heart to the tinkle of a serenading guitar in the courtyard below. Fastened to the stucco walls, with huge old nails, are 17th century wrought iron flower pockets, lined with hammered copper, from which flowering vines trail or hold clusters of the flaming royal poinciana.

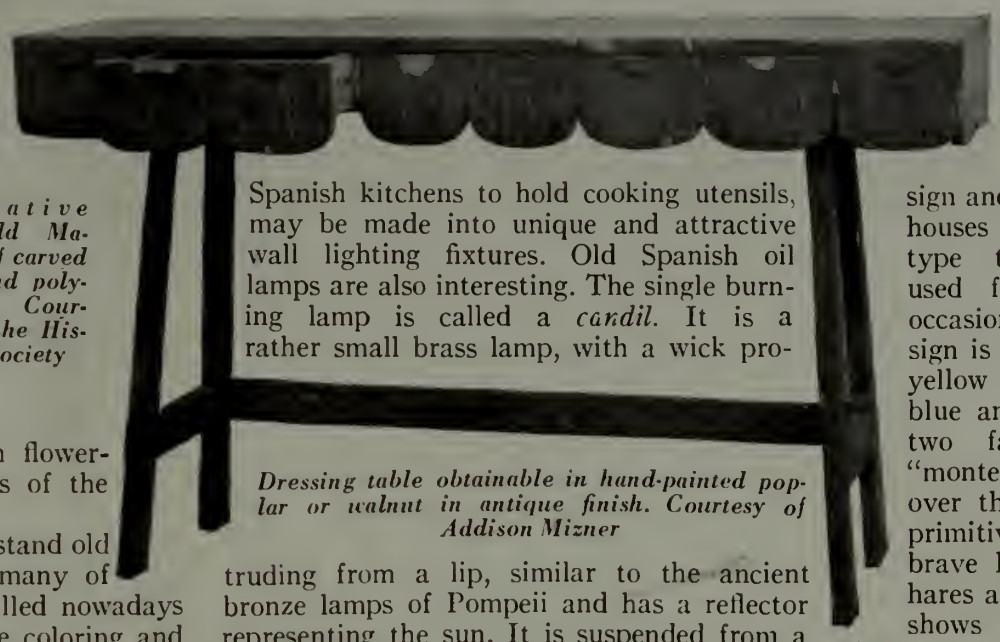
In the courtyards and patios stand old Spanish and Italian oil jars, many of them five feet high or more, filled nowadays with flowers instead of oil. The coloring and shape of these jars is particularly fine and



*Interesting wrought iron lighting fixture made from an old XVIIIth Century Spanish kitchen nail. Courtesy of the Mitchell Vance Co.*

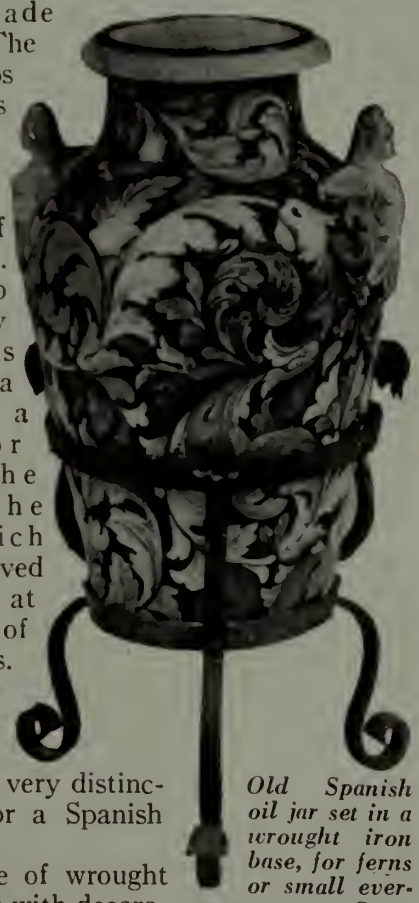
mounted on a wrought iron stand they add a unique and strikingly decorative touch. Some of these jars are of highly glazed black pottery; filled with red and yellow blossoms against the white stucco walls they offer a brilliant touch of contrasting color.

Finely wrought iron is always associated with Spanish decoration—its uses are infinite in the Spanish house. There are decorative stair railings, lanterns and tall torcheres. The fine candelabra, which is illustrated, is a reproduction of a 17th century piece. Old 17th century Spanish wall nails, which are used in Spanish kitchens to hold cooking utensils, may be made into unique and attractive wall lighting fixtures. Old Spanish oil lamps are also interesting. The single burning lamp is called a *candil.* It is a rather small brass lamp, with a wick protruding from a lip, similar to the ancient bronze lamps of Pompeii and has a reflector representing the sun. It is suspended from a wrought iron stand and in its original state may be unhooked and carried about. For use in the modern house, however, the *candil* is electrified, a small bulb taking the place of the old time wick—quite useful as a night light.



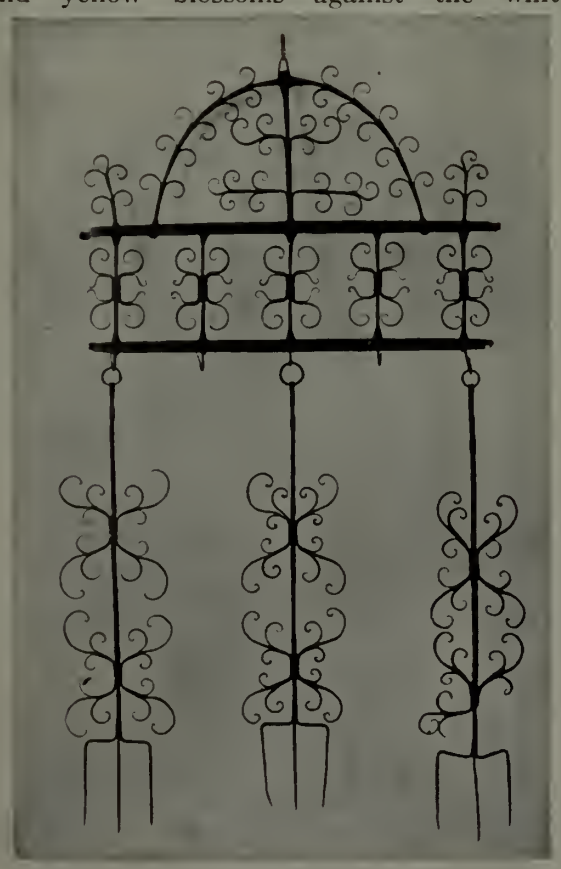
*Dressing table obtainable in hand-painted poplar or walnut in antique finish. Courtesy of Addison Mizner*

Another type is a *velón,* made of brass. The four oil cups with wicks which supply the light are upheld on the backs of Spanish lions. Attached to the stand by fine brass chains are a snuffer and a scissors for trimming the wicks. The shades, which may be moved up and down at will, are of etched brass. This *velón* may also be electrified and makes a very distinctive lamp for a Spanish room.



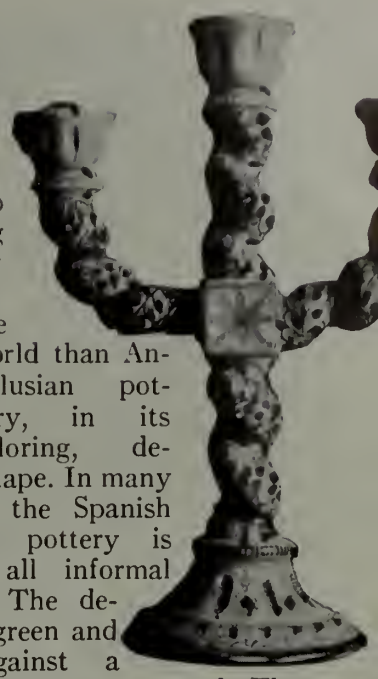
*Old Spanish oil jar set in a wrought iron base, for ferns or small evergreen trees. Courtesy of A.H.Notman*

Another use of wrought iron is in poles with decorative ends on which may be hung window hangings or tapestries, and acanthus leaves or palm leaves of wrought iron that may be attached to the wall and used as "tie-backs" to loop back the hangings. If one has heavy and ponderous books, a decorative and useful piece of furniture is a lectern, or book rest, also of wrought iron, with a back of satin damask, edged with galloon. On just such lecterns did the 15th century monks rest their great illuminated missals.



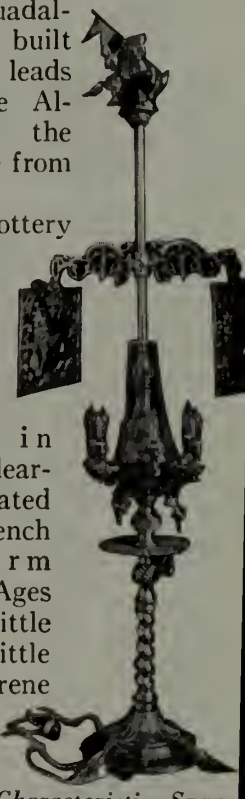
*Wrought iron XVIIth Century kitchen tool set, a decorative accessory for the living room fireplace. Courtesy of the Spanish Antique Shop*

*Candelabra of Andalusian pottery in brilliant green, blue and yellow. Courtesy of Manuel Carragol & Son*



There is no more fascinating peasant pottery in the world than Andalusian pottery, in its coloring, design and shape. In many houses of the Spanish type this pottery is used for all informal occasions. The design is in green and yellow against a blue and white background. There are two favorite designs. One is the "montería" meaning literally the chase over the mountains. It is a naïve and primitive rendition of a hunt, with the brave hunter in wild pursuit of deer, hares and forest birds. The other design shows the famous Torre del Oro in Seville, on the river Guadalquivir. This is the tower, built by the Moors, from which leads a secret passage to the Alhambra and in which the Catholic kings took refuge from their enemies.

In this Andalusian pottery are some delightful little figures. One which is very popular is the "Menina", a figure of a little girl dressed in the fashion of the famous Infanta of Velasquez. "Menina" in Spanish is a term of endearment, which is approximated by the untranslatable French "mignon"—a love term straight from the Middle Ages —or by our own "dear little girl". Some quaint little figurines show the Nazarene costumes which are worn in the Holy Week procession in Seville.



*Characteristic Spanish lamp of ornate design. Courtesy of Manuel Carragol & Son*

No Spanish house is quite complete without its little shrine in which reposes a statue of the Virgin or some patron saint. One of the mos interesting figures we have seen is a coppe repousse bust of St. Angelica, chiselled an gilded and the face enamelled, which has a interesting history. Until 1919, it held th relics of St. Angelica in the Convent of L

(*Continued on page* 94)

*Andalusian pottery inkwell and vases showing th "montería" design depicting the chase. Courtesy o Manuel Carragol & Son*





Bley & Lyman, Architects

*South front of the new country club at Buffalo showing the picturesque and most varied architecture*

# The Old Mill and the New Country Club

## *In Which the Miller's Home and the Picturesque Adjacent Buildings Have Been Adapted to the Use of the Spacious and Attractively Appointed Buffalo Country Club*

HE new home of the Country Club of Buffalo, New York, has been planned by its architects on the basis of an que theory. The accompanying strations show the plan and e of the buildings, and in a eral way indicate this theory, ough in order to thoroughly reciate the results the idea back he development should be ex- ned.

Many modern groups of build-, located in the country and arge as the group making up country club, are built at one e and of one material and can- help but give an impression of ficiality, rather than of becom- a part of their site. Most old ups of buildings, on the con- y, whether in this country or oad, give the impression (and usually true) of being the re- of a gradual growth over a period of years. The charm of groups and the fact that they to be a part of their locality sually the result of this gradual develop- t. We need not go abroad for proof of this, for it may be found in the older parts of this country, forming an excellent building nucleus.



*Sitting room in the Buffalo Country Club charmingly planned with beamed ceiling, deep windows and comfortable chairs*

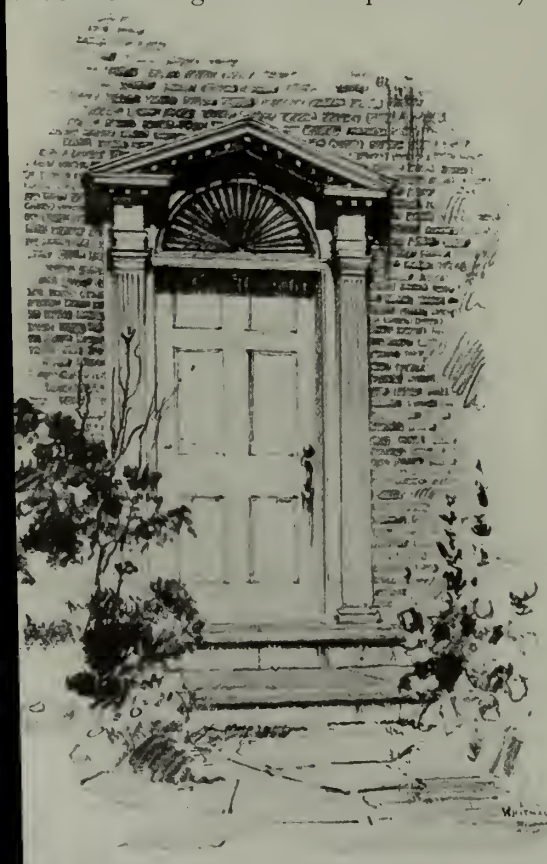
In planning and designing the country club, the architects kept this idea constantly in mind and worked out a purely imaginative theory as to the building and development of this group. Every attempt was made by them to keep this theory true to the known historical background of the district and to maintain the architecture of the group within the limits of style used in that part of New York State.

According to the architects knowledge, the earliest building of the group consisted of a stone and frame mill building, built about the year 1770, together with a small brick house nearby, occupied by the mill owner and built perhaps a few years later on the site of the log cabin of the original settler. As time passed and the mill owner prospered minor changes and additions were made, from time to time, to provide enlarged quarters for his growing business and family.

Following out the history, in 1820 or thereabout, the descendants of the original settlers having wisely invested the profits of their enterprise and feeling the need of a home in keeping with their standing in the community, constructed a large and substantial stone house, placing it immediately adjoining the original house of their forebears, and selecting this spot because of the natural beauty of the surroundings and the view. The older buildings, the operation of the mill having been abandoned for more important affairs, were used for storage and quarters for farm laborers.

During the succeeding twenty years, or until about 1840 certain other minor alterations and additions were carried out, at intervals, to provide for increased needs. After 1840 no changes, except of minor importance, were made. According to this theory, in the year 1926, this group of buildings, the result of gradual growth over the period 1770-1840, was occupied as the home of this country club. It was necessary naturally to make some rather radical changes in plan, arrangement, and even in the exterior design of the buildings, to convert the group to the uses of a country club.

The interior of the old mill was almost entirely transformed into a modern locker room with all the necessary facilities, although the architecture of the original building was preserved. The original brick home of the mill owner became the country club grill, preserving its original character on the exterior, and with such changes, on the interior, as were necessary to secure the large rooms required for this pur-



*ial doorway of good design, the entrance to the r's locker rooms at the Buffalo Country Club*



*Classic recessed entrance to the men's lockers at the Buffalo most practically planned Country Club*

pose. The original fireplace in the kitchen of the old house served as the grill fireplace. All of the old oak beams were uncovered and the pine paneling scraped and refinished so as to restore the original atmosphere of the building.

In the decorations throughout, a strict adherence to the Colonial feeling has been observed, as in the bedrooms, where old-fashioned wall papers appear as a background for canopied four posters and other consistent pieces.

A more impressive wall treatment has been carried out in the entrance hall, in panels of "Scenic America," one of the most interesting old scenic papers. Another typical Early American wall paper has been used for the main hall, while in the private dining room painted, paneled walls offer contrast to colorful chintz curtains and flower decorated furniture.



*Fine old-fashioned deep fireplace in the lounge of the Buffalo Country Club. The china cupboards at either side are unique features of this chimney*

The large and extensive home, built in 1820, became, with only minor changes, the club house proper. The original rooms were in most cases ample in size for the new uses and the interior style entirely appropriate. It was necessary to add a kitchen wing to provide for the increased service requirements and to construct a suitable driveway entrance at the west end of the group. The old stable was converted into a boiler house and laundry and the farm buildings, which were fortunately some distance from the residence, served, in a satisfactory manner, as the polo stables of the club. The development of the plan and design on this theory meant that the completed group of new buildings gave every indication of belonging to its site and locality and answered the purpose of carrying on the best traditions of the Colonial period.



*Dining room of unusual lightness and charm at the Buffalo Country Club*

The site for this entirely new club house is an unusually attractive one. The club house, of which Bley and Lyman are the architects, stands in a commanding position, in part on and in part slightly below the crest of a ridge, running east and west across the property. The approach is by means of a drive, which swings in a broad curve and approaches the club entrance through a court near the west end of the group. This court is bounded on the north by the stone locker room wing and on the east by the principal entrance, a portico with four columns, on an early Colonial brick façade.

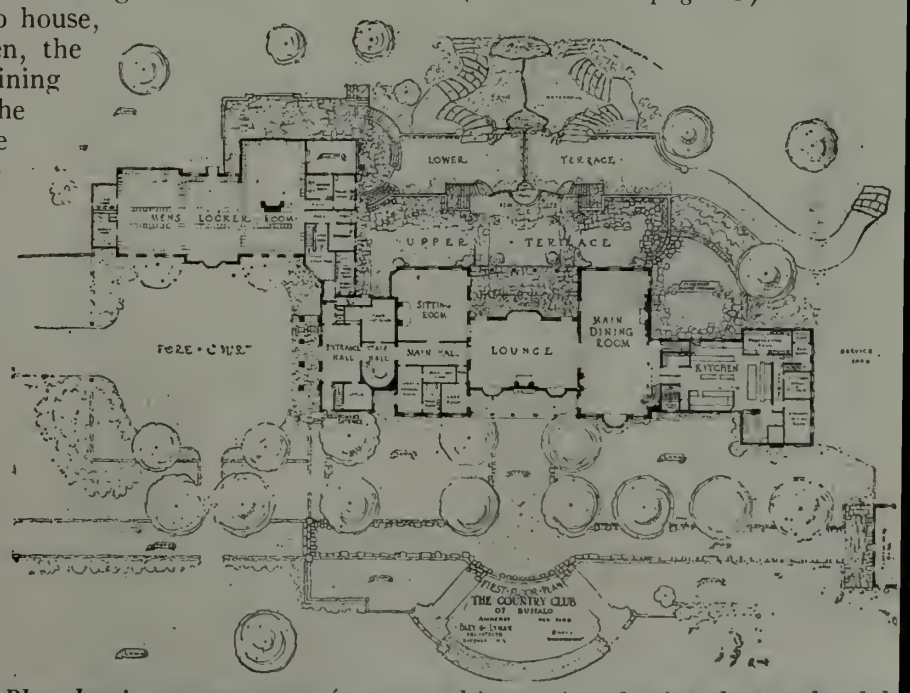
The group of buildings may be roughly divided into the locker room wing at the west end, the club house proper in the center and the service wing on the east end, with the boiler house and laundry (a separate building) beyond the east. On the north side of the club house proper as well as the locker room wing are placed two levels of flagged and grass terraces. On the south side of the club house and along its entire length occurs another broad grass terrace. The entrance hall gives access on the left to the locker room wing, which contains the grill on the floor below, on the right to the office, and stairway to the women's locker room above, and directly ahead to a broad hall containing the principal stairway to the bedroom floor. Beyond is the lounge and the really charming main dining room.

Two wings extend to the north from the club house, with the lounge between, the wing on the west containing the sitting room and the other, on the east, the dining room. Beyond the dining room lie the kitchen, pantries and other service rooms. The sitting room, lounge and dining room all open onto a covered porch to the north, with a broad terrace beyond, at the same level, paved in part and in part, grass. This broad upper terrace commands a distant view of the countryside, and is connected to a lower grass terrace by flights of winding stone paved steps. The lower terrace, almost entirely of grass extends across the club house front, with an equally interesting outlook. From this level, winding paths and steps lead to the level of the last green, which is below and directly opposite the center of the club house.

On the left of the lower terrace steps lead to the grill terrace, at a slightly lower level. The locker room and grill wing contain, on the first floor, a large locker room with the usual auxiliary rooms, and on the floor below a smaller locker room together with a grill and grill porch. The second floor of the central building contains the women's locker room at the west end, with shower room, sitting room, etc., sleeping rooms, sitting rooms, baths and private dining rooms in the central portion, and employees' rooms at the west end.

The group of buildings is constructed of several different materials, on the exterior. The locker room wing being in part stone, and in part, brick. The central building is of stone, the service wing of brick and plaster. All portions are of semi-fireproof construction, and every part of the entire group is sprinkled. All of the principal rooms including the bedrooms and private dining rooms are finished in an appropriate style and are largely furnished with antique furniture. The entire development is

(*Continued on page 78*)




*Plan showing arrangement of rooms and interesting planting close to the club-house carrying excellent suggestions for planting about a home*

# A Famous Old English Lodge

## *This Historic Mansion, Seat of the Manners and Montague Families in Petersham, England, Recaptures the Atmosphere of Its Early Days of Glory*

By MARGARET H. JEROME

LESS than twelve miles from London, and "just round the corner" from popular and populous Richmond (Surrey) lies the old-world village of Petersham, majestic and venerable in its unspoiled antiquity. How it ould have escaped unscathed by modernism, considering its proximity to ne metropolis and the busy highways, it is difficult to fathom, but for-unately, it remains unspoiled.



*n the stately hall ancestral portraits are hung with great reverence. The oak cabinet with its old Chinese vases bears the date of 1641*



*A fine old mantel in the library of Rutland Lodge, both chimney-breast and mantel richly carved*

In the centre of old-world Petersham stands Rutland Lodge, according to Charles Harper, the famous topographist, the oldest house in an ancient village, but other records place it as second in lineage, giving Ham House, near by, first honor. We may safely take the latter to be correct, for Ham House was built in 1610 by James I as a country residence conveniently near to London, in fact within easy driving distance, and as was invariably the case in those good old days of fealty, in the wake of their King followed the courtiers and nobility of the country. While speaking of Ham House, it is interesting to know that from James I it passed to Charles I, who bequeathed it to his Whipping Boy, one Dysart, of whom the present Earl of Dysart is a descendant. He is now between 60 and 70 years of age and it is said that to him chiefly is due thanks that Petersham has been preserved in its historic grandeur and its old fashioned quaintness, including a pound and a lock-up.

Rutland Lodge is a Stuart Mansion and was built between the years 1620 and 1630. It was erected by a member of the Manners family, and as the coat of arms on the severe but very beautiful iron entrance gate has the

*(Continued on page 90)*



*Left—A British oak bed, centuries old which adorns the guest bedroom*



*Above—Fine mantelpiece with old painting of Pope's villa at Richmond*

# Broadway to Date

*Battling Against Censors, Musical Comedies and the Movies, the Drama Does Survive!*

By BENJAMIN DECASSERES

San Secondo and Pirandello

THE grotesque and the satanic—I believe they are to be the keynotes of the future drama. The Demon of the Absurd seems to rule the world. "Expressionism," jazz, the skyline of New York to-be, the transposition of all moral values, dissociation, paradox, spiritual skylarking, Shaw's satanic simper, the creative wand of "Doctor Caligari" in the movies, Goyaesque etchings, the philosophy of the merry lunatics of poetry, the inversions of the sexes, the triumph of the Muse of Lies over the Nine, Richard Strauss, Cocteau, Brancusi, Marinetti, Einstein, Freud, gay pessimism, the Circle-that-looks-like-a-line, flip-flop, bally-hoos, Damn-the-Tears, Pegasus a-straddle Rozinante, God conceived as Laughter; these are the elements of the drama of the near future. The quality of our laughter is determined by the quantity of our hells. And the human race has passed through all hells. Now let us laugh with the Rabelais of Heaven!

The vanguard of the Demon Laughter has reached the New York stage. Shaw pointed the way. It now comes with more tragic guffaws from the mouths of Luigi Pirandello and Rosso di San Secondo, whose "Right You Are If You Think You Are" and "Puppets of Passion" were seen simultaneously in New York. A puzzle to the dear morons, but champagne and heralds to the intellectual, to the prophetic, to the ironic peepers from the stars, of which I am one, for better or for worse. Such plays will never be popular—which is well. The groundlings will never hunger for pap and beans.

In "Right You Are If You Think You Are," put on by the Theatre Guild, Luigi Pirandello goes back to Max Stirner, "My Truth is the truth." Truth has no existence; there are only truths. There is nothing true or false but imagination makes it so. Not only this, but we do not even know who is sane and who is insane. To me, genius is the highest form of sanity. To the butter-and-egg man it is a form of insanity.

The play: In a small Italian town the natives are all wrought up as to whether Signor Ponza, who keeps his wife from her mother, is insane or whether it is the mother-in-law who is insane. Both, Ponza and his mother-in-law believe the other to be insane. Finally the daughter comes in veiled in black. She is Truth. She says she has no existence of her own, but is whatever you believe her to be. She is an illusion. And Laudisi, who is the mouthpiece of Pirandello in the play, laughs at the human *gobe-mouches* as the final curtain descends. A profound and beautiful play. Beryl Mercer, Edward G. Robinson and Helen Westley were the high spots.

In "Puppets of Passion," which opened the Theatre Masque, San Secondo's theme is the tragic comedy of the passion-trap. His characters are all done to death either actually or morally by sex-cravings. Eros is a demon, and Love is his secret chamber of horrors. This is the only play of San Secondo's that I know; but he is an amateur compared to Pirandello. I cannot say much for the cast or the directing of "Puppets of Passion." It lacked the atmosphere of the sublimely absurd, which was evidently the author's intent, and flopped around in the absurd only.

I salute the new Italian school in the

(*Continued on page 92*)

*A recent portrait by Jere Wickwire, of Lotus Robb, now appearing in "The Constant Nymph". Courtesy of the Ainslie Galleries*



*Eva LeGallienne as Sister Joanna of the Cross and Josephine Hutchinson as Teresa in "The Cradle Song" at the Civic Repertory Theatre. Settings and Costumes designed by G. E. Calthrop*





*Nance O'Neil in "Fog Bound", an emotional drama by Hugh Stanislaus Stange which Richard Herndon is presenting at the Belmont Theatre*



*Decorative tile panel for fountain back. Courtesy of the Rookwood Pottery Co.*

# New Splendors Added to an Old Art

## *American Makers of Tiles and Related Materials are Daily Giving Us More Varied Beauty of Production and Usefulness of Form*

By GEOFFREY BENTHAM

MAN has been a potter almost as long as he has been a builder. Probably because clays more or less adapted to the ceramic art are the most widely distributed of the non-metallic minerals, and because the process of hardening clays by subjecting them to sun-heat or fire is an elementary one, the making of vessels and building materials by this process is one of the most ancient traditions of civilization.

It is one of which architecture, almost continually through the ages, has availed itself. The tile-making of ancient Egypt, of earliest China, of Greece and its Golden Age and of Rome when it dominated the world, now is the concern of archæologists chiefly. But Constantinople, Broussa, Damascus, Cairo, Seljuk and Tabriz have tilework dating back to 1100 A. D. From the mid-years of the Moorish occupation until the end of the XVIth century, tile-making was a glory in Spain. Luca della Robbia revived it in Italy, and innumerable master-majolists carried it on there for centuries. Pavements of encaustic tiles built as early as 1250 have been found in England. Out of mediæval Burgundy, Flanders and the Rhine Valley came the first incised tiles known to Europe. From the XVIth century to the present, tiles have been made in almost every country in Europe by methods analogous to those employed in pottery-work. These mediæval traditions are the ones which are being carried on today in the service of the builder and the designer of buildings.

Indeed, the modern art of making and setting tiles seems to have originated as a phase of the Gothic revival that followed the Greek revival of the first quarter of the last century. Samuel Wright, potter of Shelton, obtained an English patent for the mechanical production of tiles in 1830. Upon the expiration of his rights in 1844, the famous firm of Mintons came into existence at Stoke-upon-Trent, to be followed in a few years by Maw, and later by De Morgan. Designs by Pugin, Gilbert Scott, Street and other architects brought the products of their factories to a high artistic excellence.

Here in the United States the tile-industry is but half a century old, the first tile-making plant having been started in Pittsburgh in 1870. Yet the production of our floor and wall tiles exceeds sixty million square feet a year! Undoubtedly the basis for this extraordinary vogue lies in the basic qualities of the tiles—their permanence, cleanliness and resistance to wear and weather—and in the excellent standards of their making and designing maintained by American manufacturers.

Also, the trend of American architecture has had much to do with it. For the adaptation of Renaissance and pre-Renaissance period styles has been developed, one is impelled to say, to perfection. And following the precedent of many of these styles—the Spanish, say, or the Italian, the early English, the provincial French, or our own "Dutch Colonial"—leads unavoidably to the use of tiles.



*Doorway for a garage of an American country house. The cameo-like panels, illustrating the progress of locomotion, are formed of a vitrolitic slab material. Courtesy of the Vitrolite Company*

Again, the typical American dwelling-house of the present is the most sanitary structure ever devised. It was inevitable that white tiled bathrooms, kitchens and laundries should have become standard in this country ten or fifteen years ago. But since that time an appreciation of color has become almost a basic part of the American character. Made sensitive to color by the clothes she wore, the plays she saw, the new pictures on her walls, the modern woman could not but shudder upon stepping from her charmingly considered bedroom into the sufficiently sanitary but horribly white bathroom. She wanted color there, too—and the American tile-maker was ready to gratify her desire.

Meanwhile, our architects had acquired an appreciation of the subtler qualities of "character." Perhaps it was because they were so adept in producing correct, but seemingly uninspired, adaptations of the antique that they sought means of varying textures, softening



*Wall treatment in which an interesting effect is gained by graceful Rookwood architectural tiling and pottery*



# Le Cygne Noir



## A PRINTED LINEN OF MODERN FRENCH DESIGN

"*LE CYGNE NOIR*" is the name the French artist has given to this lovely printed linen.

The Black Swan! Serene and stately she drifts over the quiet waters of a limpid lake, while safe in her protective shadow the young cygnets look eagerly into the sunshine for the flash of an insect's wing, or dart swiftly for some fated water fly. An old wisteria vine, gnarled and twisted, swings out over the water.

The design is bold and free, with the infinite interest in detail and the vivid color contrasts that bespeak the modernist.

Modern designs and weaves as well as authentic reproductions and adaptations from the great periods of the past —fabrics for every decorative use—are to be found at Schumacher's.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.

*HOW YOU CAN*, without additional expense, have the professional services of an interior decorator is explained in our free booklet, "Your Home and the Interior Decorator."

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lines, modifying the harshness and "slickness" of mechanical products so that their creations might have something of the warmth, the gentleness, the, as it were, human intimacy, of Old World buildings.

Well, with all the improvements of methods, with all the refinement of materials that has characterized the growth of modern industrial tile-making, a tile remains essentially a small slab of fired clay. A manufacturer can control the quality of the clay to a degree, but fire retains all the whimsy of the elements. Its action cannot be predicted accurately. Each of his products, even in the most up-to-date kiln, varies, however slightly, from every other. So tiles cannot be entirely standardized. Some part of the ancient basic quality of fired clay inheres in every one. They have by their very nature character.

To this fact the American architect has responded. And his client, who half-a-century ago would have been pleased with a "hand-painted" imitation of fine tiles, now has the taste to demand and the wealth to afford the real thing. So hand-wrought tiles, tiles of unique design, can be obtained from present-day American makers, whose colleagues abroad accredit them with leadership in the development of their product in both its æsthetic and its utilitarian aspects.

Natural clays or different kinds of domestic or imported clays, feldspars and flints, refined and subjected to numerous mixing processes, are the raw materials of tiles. There are two processes of manufacture: the plastic, in which the clay is water-mixed and "pugged" to a uniform consistency, then is pressed by hand or machine in dies or moulds, then dried and put into burned clay containers known as "saggars" to be kiln-fired; and the dust-pressed process, which consists of finely grinding the materials, mixing them with water, then filtering the excess moisture out of them, drying the resulting mass and pressing it into shape in metal dies and later firing them in saggars. Faience is an example of a hand-made plastic tile; encaustic tiles are among those made by the dust-pressed process.



*Reception room in the Stanley Morshead apartment in San Francisco. Both floor and border are of Grueby hand-made tiles*



*Two rooms made interesting with tile floors, door frame and fireplace frame as well as dados finishing the walls*

*Below — Sunroom in the home of Charles A. Winipfheimer. A tile floor is shown here with interesting murals in arches between the windows*

*Courtesy of the Associated Tile Mfrs.*



Some tiles are brought to satisfactory color, texture and state of vitrification by a single firing. This type is allowed to go unglazed, the colors being obtained by the admixture of certain metallic oxides. But these unglazed tiles are of two kinds, vitreous and semi-vitreous, since certain materials cannot be brought to complete vitrification with one single firing. The little unglazed mosaic tesseræ, vitreous or semi-vitreous flint, corrugated, hydraulic and other paving tiles and inlaid or encaustic tiles are the most familiar examples of unglazed tiles.

But the richer and more beautiful materials are the glazed tiles, including the enamels and faience. These are produced by first subjecting the dried tiles to the extremely high temperatures of a "biscuit kiln," then coating the resulting "biscuit" or body with the glazing fluid and finally putting it through the gloss kiln. The results of these processes, if they have colored surfaces over white bodies, are called enamels and, if the coating is colorless, white glazed tiles.

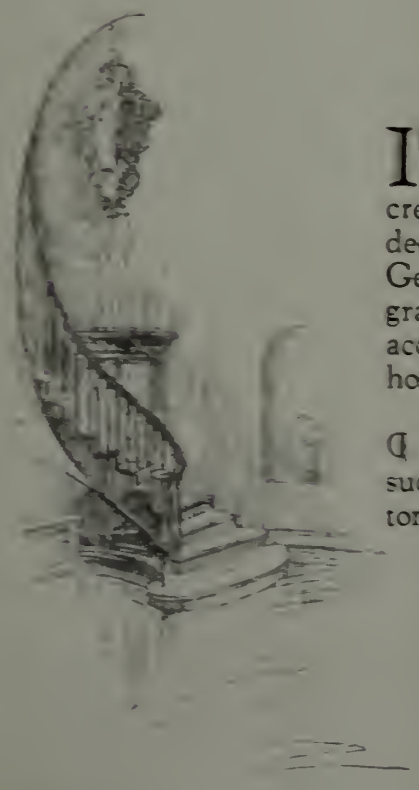
These may be of three types of surface: bright, or high-glossed; matt, or entirely devoid of gloss; or dull, a medium between the two. Eggshell, vellum, orange skin, crocodile skin and crystalline are the picturesque names given to some of the surfaces of dull or bright glazed tiles.

As for colors, the range seems infinite. One widely known maker of an exceptionally artistic product lists the standard colors of his faience as moss, light, yellow, cool, turquoise and deep blue greens; greenish and brownish olives, deep sienna, deep and medium coffee browns; deep, pale, golden and grayish yellows; light, dark green and pinkish grays; pale, deep, greenish-gray, Gobelin, bright and turquoise blues; black and toned white—besides an infinity of variations of these. Celadon, silver gray, buff, salmon, red, chocolate and the "granites" of these colors are only a few of the many common terms in the nomenclature recognized by the guild of manufacturers. With this astonishing variety to choose from, with the high degree of excellence assured by

*(Continued on page 96)*



*New York Galleries, Inc., Decorators*



IN a setting of architectural dignity a feeling of livableness has been created in this interior by grouping a deep-seated sofa and chairs about the Georgian fireplace, the book-shelves gracefully enclosed in the paneled walls accentuating the feeling of warmth and hospitality.

¶ There is an abiding charm about such a room, an atmosphere of accustomed well-being . . . symbolized time and again at these Galleries in a series of decorative ensembles in which age-mellowed treasures of another day find congenial companionship in reproductions wrought by our community of cabinetmakers.

¶ Before a sympathetic background, such objects grow upon one's affection with further acquaintance, until the purpose of utility is almost forgotten in the joy of their possession.

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# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets



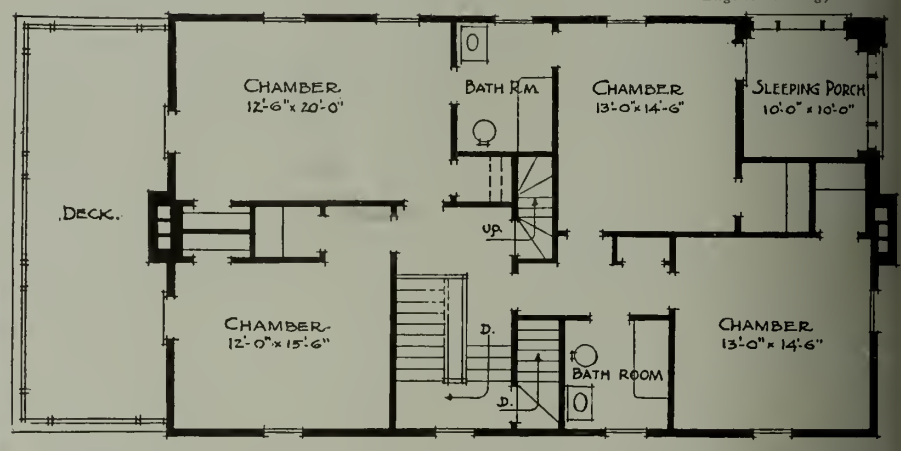
*View of the west side of the house, overlooking the garden and commanding an extended vista of the valley. The vine covered iron railing curves along a stone stairway in which opens a door from the main hall. At the left is a breakfast porch and, at the right, a porch for general use approached through a terrace aglow with old-fashioned garden flowers*

*The driveway leading from the street to the garage is shut off from the house by a massed planting of trees and shrubs. The brick walk leading to and by the house, on the north, is approached by steps from a slightly lower level. Shingles painted white with dark green shutters and white chimneys with black tops have been most appropriately used*

# A House with a Hospitable Air

*In This Scarsdale Home Colonial Architectural Traditions Have Been Charmingly Adapted to a Garden Setting of Extended Vistas and Glowing Sunsets*

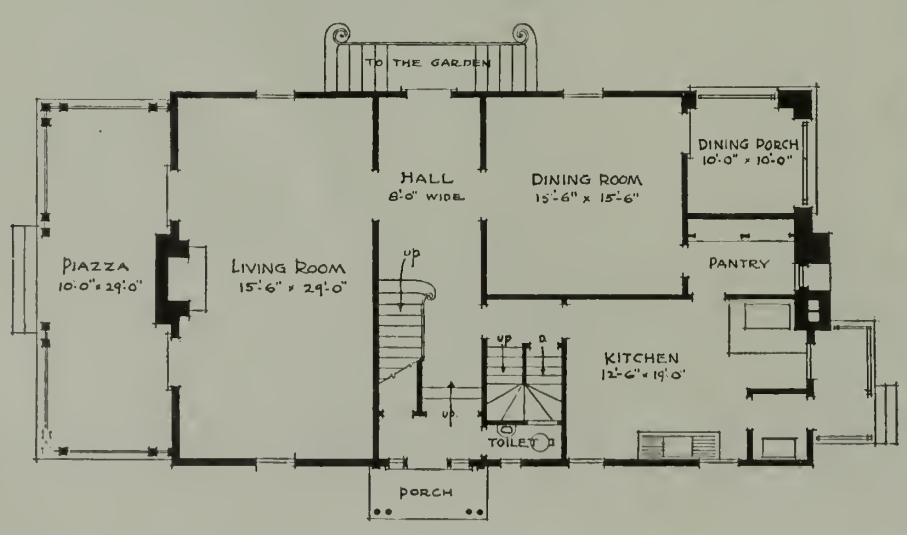
*Eugene J. Lang, Architect*




*The plan of the second floor shows a convenient arrangement of two baths and four comfortable bedrooms, three of which have access to porches. The possibility of shutting off each room or grouping them is another desirable feature. From this floor a stairway leads to the servant's room above*



*Plan of the first floor showing a broad hall, which leads directly through the house to the door opening upon the garden. An uninterrupted view of the valley and distant sunset is thus made possible as it is from the living room, dining room and the porches*






*Detail of main entrance with its Colonial doorway of pleasing proportions, in which an old brass knocker and leaded side lights appear. At the right are the service quarters heavily screened by shrubs and, at the left, the living room*



# TIPPED WITH FIRE

THERE are many ways to accent a lovely feature, to enhance a beautiful line, to give point and meaning to a costume. But it is amazing to contemplate how effectively a skilful woman can do it with a single pin. . . . In a case just within the doors of this store lies an enchanting pin, diamonds burning in an arc of clouded crystal, that would grace even the tenderest contours of a classic shoulder. Not far away is an arrangement of black onyx and diamonds that will radiate little showers of exclamation points no matter where it is worn. Beside it a domed sapphire, infinitely deep, delicately blue, lifts a shining star. And just beyond, a lordly emerald attended by a little court of diamonds halts your eye with a challenging splendor of colored light.

Pins and brooches are so necessary, and so much in demand, that we are particularly interested in making them ever more beautiful, more attractive, more ingenious. Note, as examples, the new pins of baguette diamonds in invisible mountings, or the little bouquets of flowers made entirely of precious stones. We have consistently offered to our patrons original designs in jewelry, distinguished for charm and good taste, for more than half a century. We have kept prices invariably fair and reasonable. We are prompt to care for the resetting, and the other attentions that follow the purchase of jewels. We have personally selected our large stock.

And these are but a few of the many reasons why the jewels that countless distinguished women like best, and wear as often as possible, bear the name that also marked the jewels of their grandmothers. . . An old name. . . A trusted name. . . Our name.

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### JEWELERS

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# Rubber Tile Floors for the Home

## *Due to Their Attractive Appearance, Great Resiliency and Long Wearing Qualities These Floors Become Increasingly Popular for Every Room in the House*



*The floor covering in this attractive living room is rubber tile of buff and gold, in the "log cabin" design, with a black and gold inner border*

THE increasing use of rubber soles and heels on shoes during the last few years was sufficient to establish the measure of foot comfort to be secured from a continuous rubber tread. How much more comfortable then is a rubber floor with its greater firmness, with a resiliency that takes up shock and yet does not "draw" the feet? It has the added advantage of possessing long wearing qualities and is easily kept in condition.

The use of rubber tiles for floors has progressed during the last few years to such an extent that every room in the house may now be suitably and beautifully covered in this interesting fashion. Vestibules, halls, living rooms, libraries, dining rooms, kitchens, stair treads, bedrooms and nurseries are now being covered with satisfactory results. These floors are made in a range of more than thirty colors, or, on occasions, to match any sample. All types, with the exception of a few plain colors, are made with veinings that suggest marble. The subdued base tones with these veinings combine to make a floor which possesses life and warmth without being too obvious.

Individual taste in connection with the style of room will dictate to a large degree the laying design that is most suitable. With more than one hundred designs to choose from and the designer's originality, each floor may be made individual and distinctive, harmonious with the scheme of architecture and interior finish, yet without the excessive expense which might be anticipated for such service. The floors possess an extraordinary resistance to marring, scratching and denting from the shifting of furniture for they are made under an enormous hydraulic pressure giving them a very firm composition.

One of the most desirable qualities of a rubber floor is the relief it gives from noise. It does away, too, with the use of many carpets and rugs necessary to achieve quiet on a wooden floor.

These floors do not require waxing, polishing, varnishing, refinishing or resurfacing to keep them in perfect condition. All that is necessary is to clean them thoroughly, with tepid water only and a small amount of a recommended cleaning agent to remove excess dirt and minor stains. Even for dancing, the floors need no special preparation other than a small amount of talcum powder which may be sprinkled on and easily washed up afterward.

The colors are permanent, for they run through the entire thickness of the material and natural abrasion serves only to enhance their beauty. In choosing colors the purpose of the room should be the first consideration and the second the general scheme of decoration. The color selection should also be made with due consideration for the general character of the outside dirt—that is, what is the dirt within two or three minutes walk of the place where the floor is to be laid? Is it red clay, sand, desert dirt, or just common city, oily dirt?



*A black-gold Paisley floor, with a black and gold border harmonizes effectively with the wall treatment in this breakfast-room. Cervin & Horn, Architects*



*From the point of view of comfort, durability and attractive appearance no better floor covering can be imagined for the kitchen than this grey Paisley rubber tile laid in the "log cabin" design*

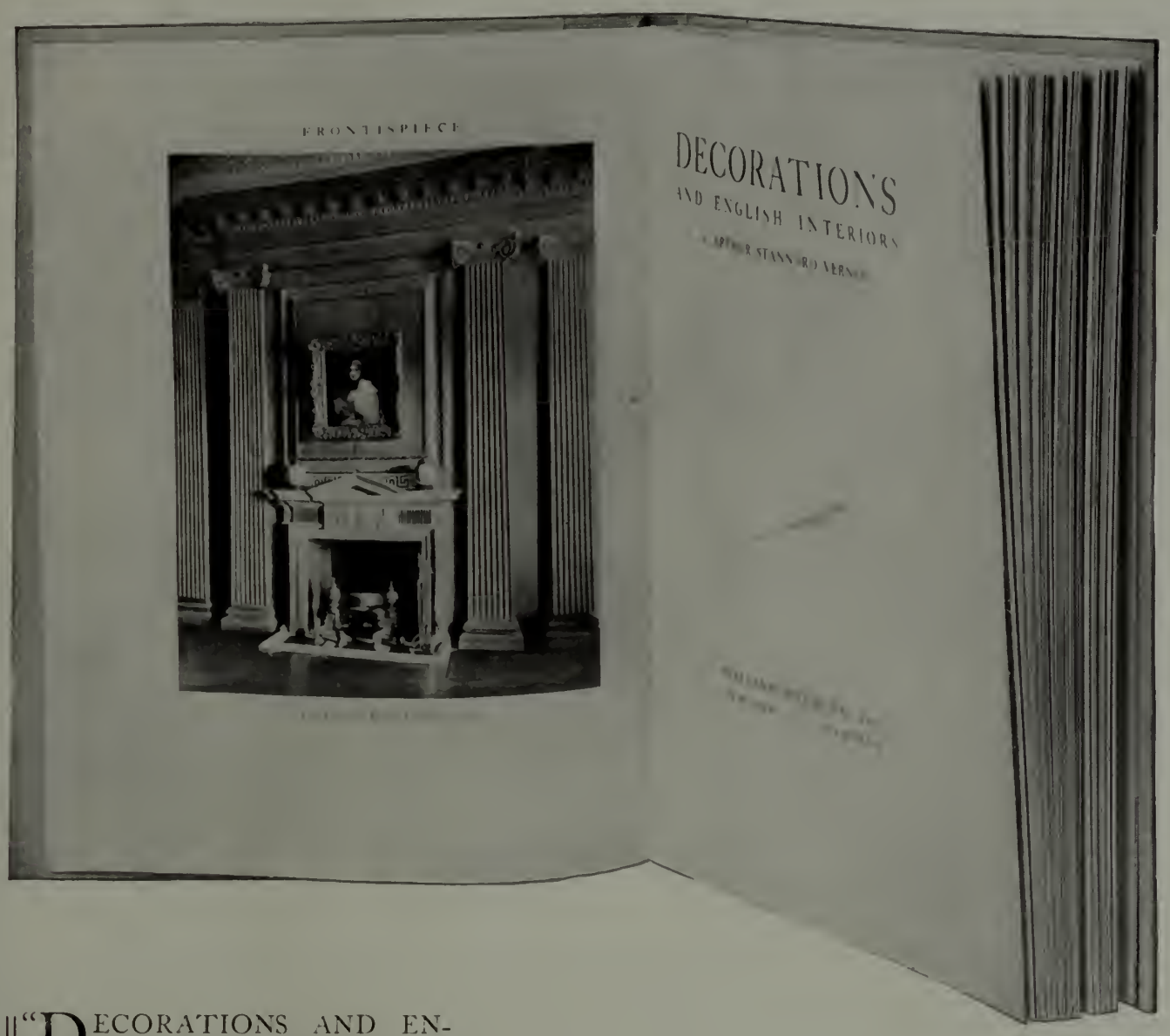
The effect of light on colors is too well known to require much discussion. Suffice it to say that if a floor is to be laid on the north side of a building where there is comparatively little sunshine, colors which best retain the light from northern exposure would be more suitable than those colors which have a tendency to absorb light rays.

In treating the ordinary floor there is generally a border installed which corresponds to the darker of the two or three colors selected. Where the entire field is laid with a single color, a contrasting border of a suitable type should be used. Special floors for special purposes may be designed, as for instance, a floor for a nursery which might have a design showing animals and birds.

Supplementary items to complete the floor installation are available for use where they may be required. These include cove base and angles, wainscoting, wainscot cap, stair treads, wall protectors, thresholds and such metal finishing as may be necessary.

Cove base is made in two styles, ½ inch radius and 2 inch radius. The former is the type most commonly used. It is furnished in either four or six inch height, in any color to match the border or flooring field and

*(Continued on page 98)*




"DECORATIONS AND ENGLISH INTERIORS," is the title of the book illustrated, recently completed by Mr. Vernay, who has specialized in period decorations for the past twenty years. This deals with the subject in a most practical and interesting manner and in addition contains a great many illustrations of period interiors by the author.

# Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

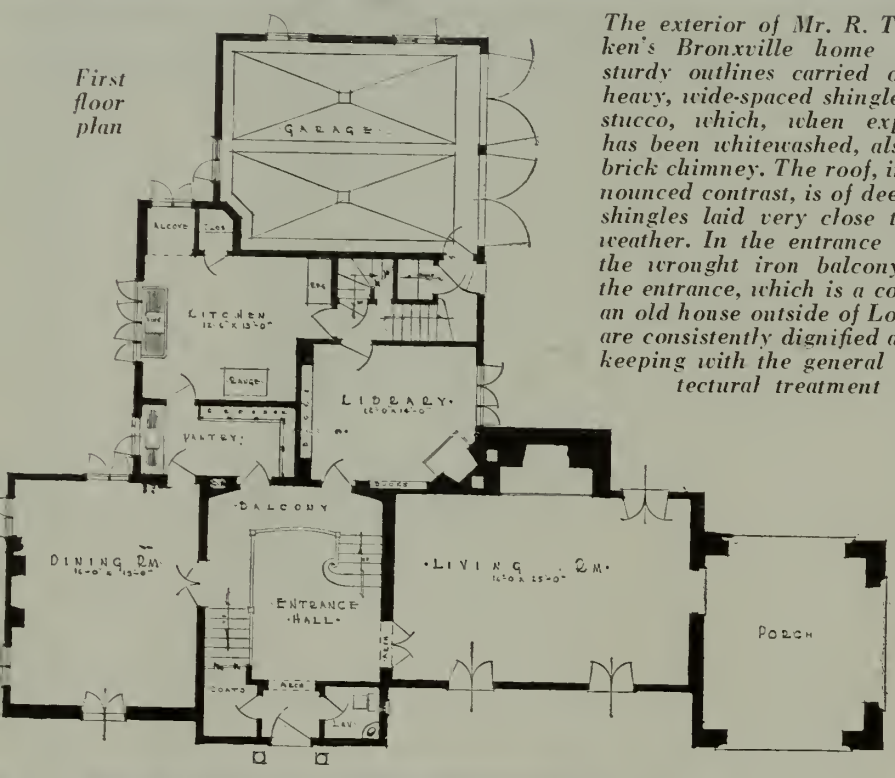
NEW YORK, 19 East Fifty-Fourth Street
LONDON, W., 217, Piccadilly



# Commodious Shingle and Stucco House

*In the Wooded Setting of this Attractive Home the Natural Growth Has Determined the Pleasing Irregularities of the First Floor Level*

*First floor plan*




*The exterior of Mr. R. T. Wilken's Bronxville home shows sturdy outlines carried out in heavy, wide-spaced shingles, and stucco, which, when exposed, has been whitewashed, also the brick chimney. The roof, in pronounced contrast, is of deep red shingles laid very close to the weather. In the entrance detail the wrought iron balcony and the entrance, which is a copy of an old house outside of London, are consistently dignified and in keeping with the general architectural treatment*



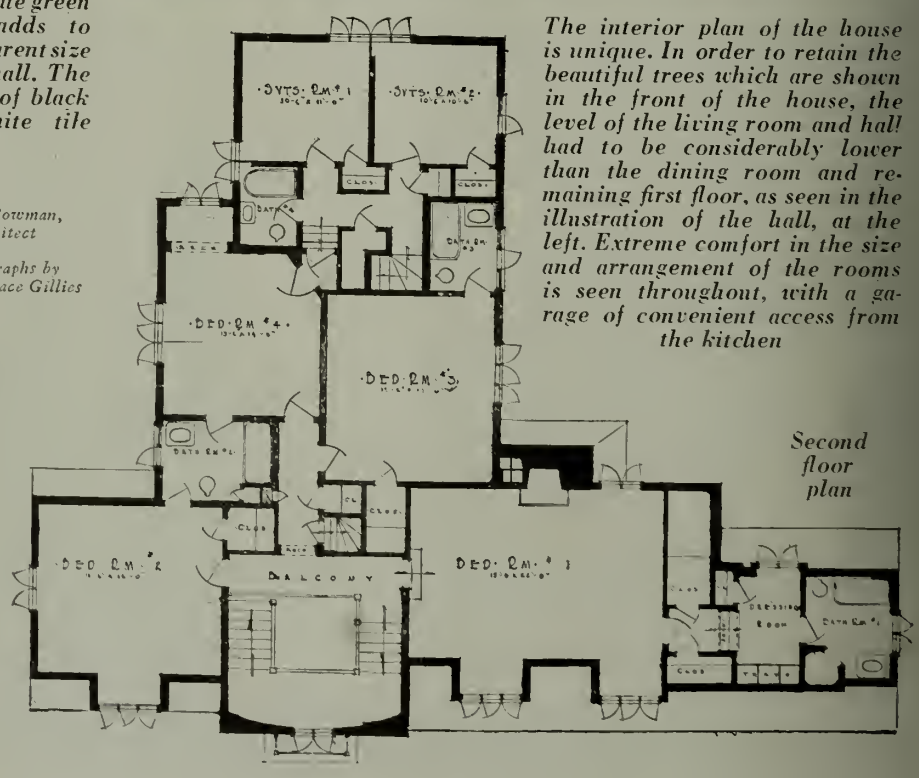


*Hall done in pale Georgian green with scenic paper in which the brilliant foliage in contrast to the pale green finish adds to the apparent size of the hall. The floor is of black and white tile*

*Lewis Bowman, Architect*

*Photographs by John Wallace Gillies*

*The interior plan of the house is unique. In order to retain the beautiful trees which are shown in the front of the house, the level of the living room and hall had to be considerably lower than the dining room and remaining first floor, as seen in the illustration of the hall, at the left. Extreme comfort in the size and arrangement of the rooms is seen throughout, with a garage of convenient access from the kitchen*




*Second floor plan*



© 1927, Kittinger Co.

# The Hall Extends a Hand of Friendly Greeting

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This Spanish hall group is developed entirely in Solid American Walnut, retaining the finest details of period craftsmanship, yet offered at appreciable price savings made possible by the skill of Kittinger production methods.

A more complete description of this group will be sent, upon request, together with our booklet, "Living Room Furniture by Kittinger."

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# KITTINGER
## *Distinctive Furniture*



*he famous modernist Jean Lurcat designed ie striking tapestry which is used on this harean divan in deep green "fur velvet." The rug is also from Lurcat*



*A coppery-gray velvet is a typical Chareau medium in the development of modern interiors. Here it is combined with walnut in a striking divan*

Photograph by Bonney

cal in that it follows no period s. No fads are allowed. Each is expected to find his own of beauty and evolve it in a ly individual way. As a result, work is as fresh ten years later when first designed. Like a tiful poem or a fine symphony, ver loses its flavor.

am also aware that the gen- opinion held by the layman is the new art is the irresponsi- avings of any unskilled person may hope to achieve fame by ectacular short cut. Quite the rse is true. The road to tech- proficiency is far from an one. A decorator who ma- lates at the Kunst Gewerbe, xample, is a trained architect, of all.

More than that he must qualify builder, a mason, a carpenter, binet maker. He may not go into the intricacies of rug weaving, the manufacture of ornamental glass or jewelry designing, although many of them do, but he must know the steps of the various processes so as to have a full understanding of the extra mural effects to be obtained in the decoration of the home.

"His equipment is such that he can not only take a contract, say for a castle or a fine residence, but supervise its construction from the bottom up and its decoration from the inside out. Those at the head of the School maintain that you can't direct others to do the work unless you can do it yourself; and they are quite right. One must have the technical knowledge that comes from actual experience.

"Each student is trained to produce intelligent and distinctive

(*Continued on page 91*)



*his modern bed of geometrical inspiration Chareau is in rosewood from Rio and Tuya, th a coverlet of crinkled beige seduisia. The lamps are made of alabaster*

*This practical but decorative table from Chareau is in walnut. The generous pillow on the floor is in deep green "fur velvet" with a modernistic design in tapestry by Lurcat*

*Rare woods distinguish the furniture of today. Chareau combines emboyna and ebony in a striking bedroom suite. Ebony and ivory are also combined interestingly*





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*"An added touch of charm for every home"*

ROCKY RIVER, OHIO


# The American Collector of Antiques

*(Continued from page 36)*

these remarks, or picture after picture at Fenway Court, where Mrs. Gardner anticipated Freer in creating an individualized home for her works of art. I love to recall them for they recall ineffably happy moments.

That, I take it, is what is implicit in the whole romantic business, nothing more nor less than so many contributions to the sum of human happiness. To prate of the prudent financial motives which may or may not sway the collector is to vulgarize a noble theme. Johnson once told me of a call he had made a day or two before on Altman, who wanted his opinion and advice on a great painting just offered to him. "They ask me a terrible price," the merchant said, with a rueful smile, "but I suppose I'll have to pay it." Of course he had to pay it. He couldn't help himself. He was in the clutch of a great passion. What makes me believe in that passion is just the evolutionary process to which I have alluded, the growth of the American collector from the puerilities of Dusseldorf to the splendor of the Renaissance in Italy, the power and beauty of the seventeenth century in Holland and Spain, the early efflorescence of Flanders and the eighteenth century elegance of France and England. He has travelled with incredible celerity from the tenth rate to the best, and today, as the Flemish exhibition in London showed, he is abreast of the private collectors of England and the Continent.

What has urged him on? What lies at the bottom of the cult for the antique in our modern America, whether it be a drawing by Michael Angelo, a painting by Raphael, an etching by Rembrandt, an anonymous Greek marble or a painting or bronze from the East? I think it is the irresistible power of beauty. I talked with a collector the other day who told me what happened when he went home from business after a hectic day, thoroughly tired out. He sat down before a portrait by Lorenzo di Credi and fatigue fell from him like a garment. Beauty is like that. Like sleep it knits up the ravelled sleeve of care. Only it is a matter of intense consciousness, of delight as tangible as the refreshment that comes with a cup of cold water on a burning day. I like to go back to those Flemish Primitives in London that had been sent across the sea from New York. They seem to me so many eloquent ambassadors, telling of the status of art in our American civilization. In fifty years that has taken on an extraordinary meaning. It signifies many things, no doubt, as, for example, material prosperity, and the civic pride that finds expression in the erection of museums all over the country and constant gifts to them. But it signifies most of all the increased power of beauty as a factor in our national life. For, as I have shown, the private collector is exercising more and more a public influence.

# Old Mill and New Country Club

*(Continued from page 61)*



*In the grill the fireplace of the original kitchen has been restored. The old oak beams, hidden during a period of years have been uncovered and the pine paneled walls scraped and refinished. Courtesy of E. M. Hager & Sons Co.*

an interesting effort to evolve a group of buildings fitted in every way to their site and locality and worthy of perpetuating our Colonial traditions. This has been accomplished without destroying the atmosphere of the picturesque old mill or sacrificing the beauty of the interior of the miller's home. All of the interior architectural features, in fact, have been restored and careful thought given to their appropriate adaptation to the uses of a country club.




*Illustrating Cane Grille Type*

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*Your inspection of our rare collection is invited.*

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*Original painting of old color theme used in Pine Tree group*

# *Some Significant Pieces of* Danersk Furniture



*Pine Tree Dresser, with painted theme from an old dower chest*



*Danersk Sudbury Desk—of mahogany with delicate inlaid borders*



*Pilgrim Bed of maple and white walnut*

EACH piece represents a group of Danersk furniture designed for the modern American home in the best traditions.

The Pine Tree Dresser is from the new Pine Tree group, where delightful fantasy and gracious dignity are happily met. Here are charming old forms from famous pieces, ancient artistry in coloring, and quaint carvings such as characterize old Brittany beds. The group is finished in golden mellow tones like old meerschaum.

The Sudbury Desk, with its choice 18th Century design, belongs to the Sudbury bedroom group. The amber red tones of San Domingo mahogany, cut from the crotch of the tree for beauty of grain, are emphasized by inlaid borders. Exquisite refinement of detail is combined with careful hand joinery.

The Pilgrim Bed is of maple and white walnut. The group to which it belongs contains a rare "Instep Table" with book shelf, a chest of drawers, a tilting dresser mirror, a desk and chair, and a comfortable arm chair—all of the finest Danersk hand joining. The group, complete with two beds, may be bought for $504.00.



AS AN ILLUSTRATION of the reasonable prices of Danersk hand-made furniture, this book-trough table of maple and white walnut may be had for a modest $25. Come in and see our complete collection of Danersk furniture for all rooms of the house. We welcome visitors to our salesrooms.

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# English Cottage Type of Prize Winner

*(Continued from page 43)*

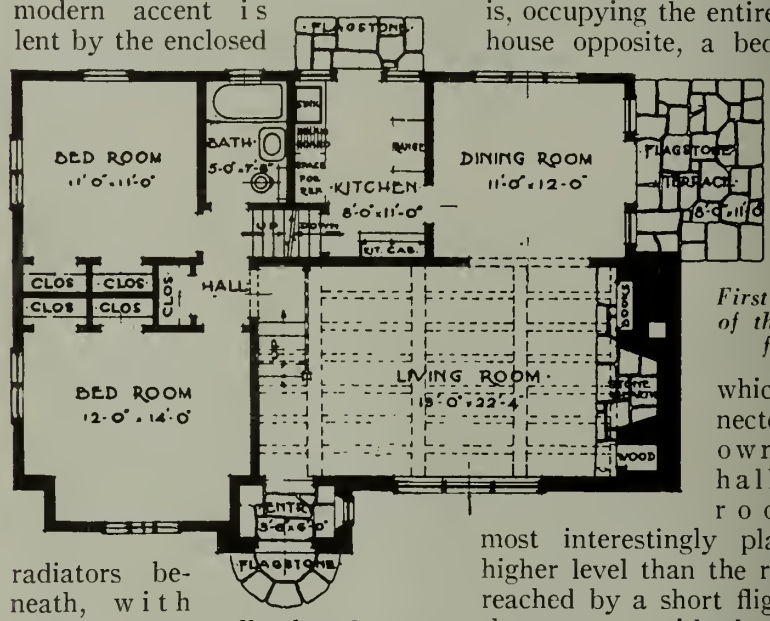
stronghold of mediaeval times, the living room, practically one with the narrow hall out of which it rises, has also the wholesome, homespun atmosphere of the English provincial home. Heavy beams support the ceiling, the interstices of roughly finished plaster, as also are the walls. The fireplace, the important factor in the treatment of the interior is spanned by a heavy oak lintel, supported on rough finished, whitewashed stone boulders of which the lower half of the chimney end is composed.



*The diversity of materials that accentuate the charm of Mr. Forster's designs is noted in the terrace garden*

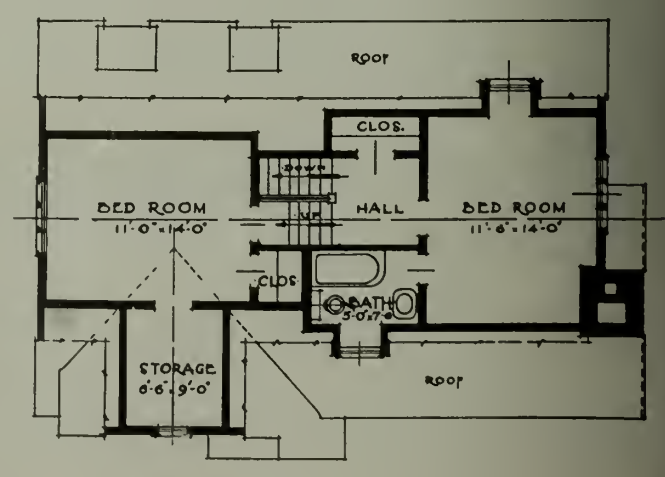
To the left are recessed book shelves, naïvely interesting, framed in scalloped pine boards with cupboard below. A note of cheer is supplied by the pleasant English casements across the front, while a more modern accent is lent by the enclosed radiators beneath, with the rows of well thought out convenient shelves top and sides. The ship batik in the chimney breast as well as the ship model in the window both add a spice of interest to the composition by contrasting romantic mediaevalism with the pursuits of peace and comfort to which the home is dedicated.

The floor plan of the Keffer house, for a house of moderate size, is delightful and comprehensive, providing on the first floor, in addition to the distinctive living room, a smallish dining room whose environs may be augmented in summer by a flagstone terrace opening off. In addition to a modern service wing there is, occupying the entire end of the house opposite, a bedroom suite which is connected with its own private hall. These rooms are most interestingly placed on a higher level than the rest and are reached by a short flight of steps that connect with the stair landing of the main flight. In the gabled upper story is a master's suite with a single bedroom, and beneath the eaves, an abundance of closets and storage space.




*Frank J. Forster, Architect*

*First floor plan of the Karl Keffer house*




*Very practical arrangement of space on the second floor*



*80 and more luxurious miles per hour, 92 horsepower instantly responsive and obedient to your slightest driving requirement, distinguished and well-bred in appearance and bearing—these are some of the very obvious reasons why the Imperial "80" is being regarded everywhere as the logical successor to the finest car of yesterday. Eight body styles, priced from $2495 to $3595, f.o.b. Detroit, subject to current Federal excise tax.*

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T. Ashley Sterne

President



*Number 1767*

An early American desk and book-case in maple with hand painted decorations. The chair is Colonial with hand-flagged seat. No. 1912

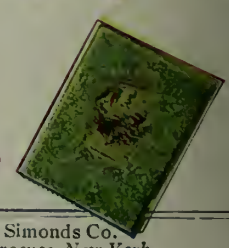


*Number 103*

This exquisite telephone stand with its accompanying chair embodies the classicism of the period of Louis XIV.



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*Fred Wardell Residence, Detroit, Michigan. John W. Case, Architect*

# *Age-Old Beauty in Walls of Stone*

The Detroit residence illustrated might well be an old English manor house transplanted to this country, so successfully has the spirit of its particular type of architecture been expressed in the design, and by the skilful use of materials.

**Old Gothic** Indiana Limestone laid up informally as a random ashlar in the field work of the walls was used to excellent advantage in this house. The scheme of irregular stone jointing and the somewhat irregular surfaces, together with the variation in gray and buff color-tones embraced in this grade of Indiana Limestone produce walls having a decidedly old-world appearance. At the same time their general tone is one of lightness and warmth. Their beauty increases as the passing years add the charm of mellowness.

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# A stairhall of courtly dignity



~ combining balanced beauty of proportion with exquisite detail ~ ~ ~ ~ ~ ~

The set of magnificent tapestries were especially woven and designed to portray a theme connected with the family history. The fine rail of wrought iron was executed from Valiant plans by Samuel Yellin, and the hand tufted carpets were woven to order in Austria.

THE curving line of wrought iron stair rail, the wide sweep of tapestry and the winding carpets in this stair hall are not only beautiful in themselves. They give both distinction and breadth to the entire hall.

Starting from the bare, squared walls of the stair well, a full three stories in height and of limited width, Valiant has planned and developed the present decorative treatment.

That balanced beauty of proportion which is the basis for successful decorative detail has been created once more by Valiant as a necessary prelude to effective interior decoration.

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# The Mexican as an Expert Craftsman

*(Continued from page 45)*

of the product, this irregularity but emphasizes its unusual quality.

Mexican glass can be used harmoniously with almost any type of decoration. While it is essentially unsophisticated and sincere and is thus innately fitted for use with the earlier and simpler periods of decoration, it attains in some instances to such an exquisite elegance of form that even in French interiors of the eighteenth century it would not be inappropriate. Because of its Eastern derivation, it is eminently suitable to ornament rooms of Spanish or Italian inspiration. It bears a remarkable resemblance to the early glass from the Stiegel factories in Pennsylvania, and so is perfectly at home in Colonial surroundings. Some Bristol glass is markedly like it, and therefore it may be used with definite harmony with English decorations.

In the variety of uses to which the innumerable shapes may be put, there is a challenging scope for originality. Sandwich, dessert, or salad plates, tall glasses, shorter squat tumblers, miniature glasses with wee handles to hold a thimbleful of whatever one wishes to put into them, small bowls for salt, sugar, or mayonnaise, larger bowls for salad, sweets, or fruits, make enchanting decorations for the open dresser or the dining table. The pitchers, particularly appealing in quaintness of shape, may be used as exquisite containers for flowers as well as for beverages. Deep, small saucers make unusual ashtrays. Tall pots, the translucency of which makes an interesting change from the usual opaque lamp bases, are, when wired for electricity, equally charming for bedroom or living room. For the bedside table there are decanters of curious shape with tumblers and trays, and graceful bottles convertible as attractive candlesticks for the dressing table.

The use of Mexican glass affords one delightful way in which to solve interestingly the problem of minor accessories, for any room with which it is embellished at once loses its conventionality and assumes a singular distinction.



*A cupboard of exceptionally interesting specimens of Mexican glass showing a variety of forms of a practical nature*

# The Right House for a Shore Front

*(Continued from page 48)*

to seek the seclusion of the top floor where he could not only enjoy an extended view of the Sound and the surrounding shore, but obtain the quiet that he desired.

Following down a long narrow hall is a large storage space for trunks and two servants' rooms, of comfortable size with a bathroom. A deep air space below the entire roof insures a certain protection from the heat for these upper rooms. The top floor will thus be seen to have all the comfort of the lower floor—an exception to the usual plan of the smaller country home. In fact, this may be said to apply to the entire construction, which though designed primarily with a view to appropriateness to its wooded, rocky setting, has lost none of the practical features that mean so much in convenience and usability. In the choice of location, the house has accessibility with apparently secluded surroundings, ideally combined.




*Plan of first floor in which broad groupings of casement windows, commanding a water view, have been made an attractive feature of the more important rooms*



Early George III Coffee Pot
Thos. Whipham & Chas. Wright
London, 1767



Wm. III Poringer with Cover
London, 1698
Maker R. H.



Cup and Cover
John Carman
London, 1755

THE GIFT OF A PIECE OF OLD ENGLISH SILVER OR AN ACCURATE REPRODUCTION IS ALWAYS APPRECIATED FOR THE BEAUTY AND THE LASTING AND INTRINSIC VALUE.



2 of Set of 4 Candlesticks
Nathaniel Smith & Co.
London, 1791

# JAMES ROBINSON

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2 of Set of 4 Candlesticks
Henry Knopfell
London, 1762

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*Sheraton Satinwood Breakfront Dwarf Bookcase*
*Size 3'6" wide, 1'2½" deep, 4'0" high*

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*Bedroom in the Philadelphia apartment of Mrs. Wayne Ritchie*

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# Creating a Home as the Decorator Sees It

*(Continued from page 51)*

wall. The chimney-piece is completed by a rarely lovely valance of flowered velvet *appliqué* so old as to need being enclosed in gold net, and by tall French andirons touched with gold.

Here, then, are the major elements of the composition: the rug, the needlepoint furniture, the tapestry, the velvet over the mantel, the damask at the windows. And it can be imagined how the variegated colors of each one echo notes in the variegations of the others and how the variations of pattern from item to item, ranging from the positive staccato rhythms in tapestry and needlepoint to the unobtrusive and more leisurely cadences in the wall—and window-hangings, supplement and counterbalance each other.

Before the fireplace is a modern French lacquer coffee table, on either side of which is a Directoire chaise-sofa, its antique lacquer frame surmounted by cushions of black damask, and a chair of the same time. At the opposite end of the room, under the overhang which expresses the bedroom above, another problem was created by a mahogany grand piano, and was disposed of by masking it with a fine reproduction of a Louis XV *canapé* of elegant design, upholstered in striped moiré of green, blue and red. Below it is a little bench footstool near it, a pair of old tapestry chairs. On the wall above the piano hangs a rare bit of Chinese damask. Against the adjoining wall stands a black and gold lacquer cabinet. Across the room, beside the door to the dressing cabinet, is an eighteenth century lacquered desk in red and ivory with a Directoire bench. A French mirror and a rich old Chinese screen complete this group.

In the short passage from living room to dining room, the plan revealed a closet for which no intention could be conceived. It was transformed into a third of those delightful details that reveal the presence of a woman skilled in the devices of decoration—a mirror cabinet, with cupboard below, with concealed lights above illuminating a choice collection of eighteenth century porcelain figurines. These "cries of Paris," dancing girls and other little table ornaments could not be placed more attractively nor more "handily."



*The vestibule to the apartment of Mrs. Edward Pardridge is shown above. The beautiful ironwork in torchère and door has been done by modern craftsmen in Chicago*

Several fine pieces of furniture distinguish the dining room. There are, to begin with, an original Queen Anne table and sideboard, as sheerly graceful and rich in color as that period when the English Renaissance was reaching the fullness of its first bloom could yield. Four Venetian armchairs in yellow lacquer were brought from London to be placed here, and so successful were they that they were copied in an equal number of side-chairs. Against the wall opposite the sideboard is a pair of Italian commodes which exactly correspond with the larger objects in color and in general character.

These pieces are the major items in the room, which is so limited in both height and area and, by reason of an unsatisfactory prospect from the rear window, so dependent upon its interior lighting that its sense of lightness and spaciousness must be attributed

*(Continued on page 103)*

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# A Peasant Sculptor Out of Russia

*(Continued from page 53)*

Bit by bit his reputation spread abroad in the new Russia and in 1922 he was appointed by the government to be professor of sculpture in the School of Fine Arts of Baku in Caucasia. The year following he was made director of Fine Arts for the whole province of Ural.

Already he has been chosen by the government and several worker's organizations to do monuments celebrating the leading events of the Russian Revolution. Besides these public manifestations of his art there are specimens of his busts and statues to be found in private collections all over the world, these the results of his showings at the International Exposition of Venice in 1909, the International of Munich of the following year, the one of Rome of 1911 and various pre-war showings at the Salons of Paris and the Galleries of Nice, Milan, Laggo Maggiore, Spezia. And in the museums or art galleries of Nice, Batoum, Bacoum, Milan, and Buenos Aires he has an honored place.

In the present exposition at the Gallerie de la rue Ville d'Eveque in Paris no sketches or models of his monumental works are to be seen. Only a modest score of busts and figures are shown in marble, plaster, cement, wood. All of them solid and sane and alive with a very real genius that no one can mistake. There is none of the sterile and angular abstraction that is found in the work of his compatriots, the two modern Russian sculptors consecrated by Paris, Zodkine and Lipschitz, nothing that seeks to attract the attention of the spectator by the "something different" method.

Whether he is working in marble, as witness the head of a woman done in yellow marble, or in wood, as witness the reclining woman, Erzia shows an amazing comprehension of his material and the methods for throwing it into relief. One statue of a woman lying down which gives the impression of being done in bronze is really executed in a mixture of cement and iron. The patina obtained is curious and not at all unpleasing.

In her memoirs which she is now busily engaged in writing Isadora Duncan has a chapter telling how she used to spend day after day in the Rodin Pavillion of the Paris International Exposition. There she used to see the crowds of American tourists stand tittering and giggling before the French master's works. Isadora with that fervor she has for the defense of beauty; with that gift of vivid speech which is curiously enough enclosed in the same mind with her genius for telling wonders with a silent movement, would apostrophise her fellow countrymen and women and try to lead them to see the beauty in the forms they thought mutilated and the masses they regarded as half-finished. The taste of the American public having travelled far since the beginning of this century I feel sure that when the works of this Russian Rodin are exhibited in New York and elsewhere there will be no need for Isadora or any advocate to plead their artistic worth and beauty.

About the time the Erzia Exposition was going on the Salon des Independants opened its doors. But after many hours tramping through drafty halls looking at over 4000 works of art I saw nothing of any great interest. Because of a stupid quarrel as to whether the works of the Independent members shall be placed in alphabetical order or arranged according to schools or tendencies there is a division that has caused the most eminent and most promising artists to abstain from showing their works this year.

But what this Salon has lost in Painters this year it has gained in Sculptors. For sensing perhaps how poverty-stricken the Salon might be the sculptors have sent in their works in greater numbers than ever before. Outside of the usual lot of portrait busts and nude figures there is an amusing ceramic head of the American negress, Josephine Baker who is now one of the leading music-hall figures in Paris. There is a porcelain figure of an accordian player treated in an amusing cubist manner by the brothers Martel whose monument to Claude Debussy is so fine. And a life-size Charlie Chaplin done in papier-mâché by Goursat the well-known caricaturist is dividing honors in the eyes of the assembled crowds with a head of the Foreign Minister Aristide Briand done by the same sculptor.

The Spaniard Mateo Hernandez whose works have already been shown in the pages of Arts and Decoration is also represented in this Salon. His most important works however are now being shown in Madrid. For the first time since he has attained fame his works are being shown in his native country under the patronage of the Royal Family!

Many times he has been invited to show his works in both North and South America but the question of transportation has always cut off the negotiations in the bud. For Hernandez does not model in clay and mould in plaster. He cuts directly into two of the hardest and heaviest known materials: black granite and diorite. The question of transportation did not dampen the zeal of the Duc D'Alba. He immediately hired several railway wagons and transported the whole Hernandez menagerie of panthers, hippopotamus, antelopes, seals, sea-lions, condors, eagles, etc., across the Pyrenees to the capital of Spain. And there the Spanish artist is now being acclaimed the greatest of his race. There is room in the world I think for an American emulator of the Duc D'Alba.



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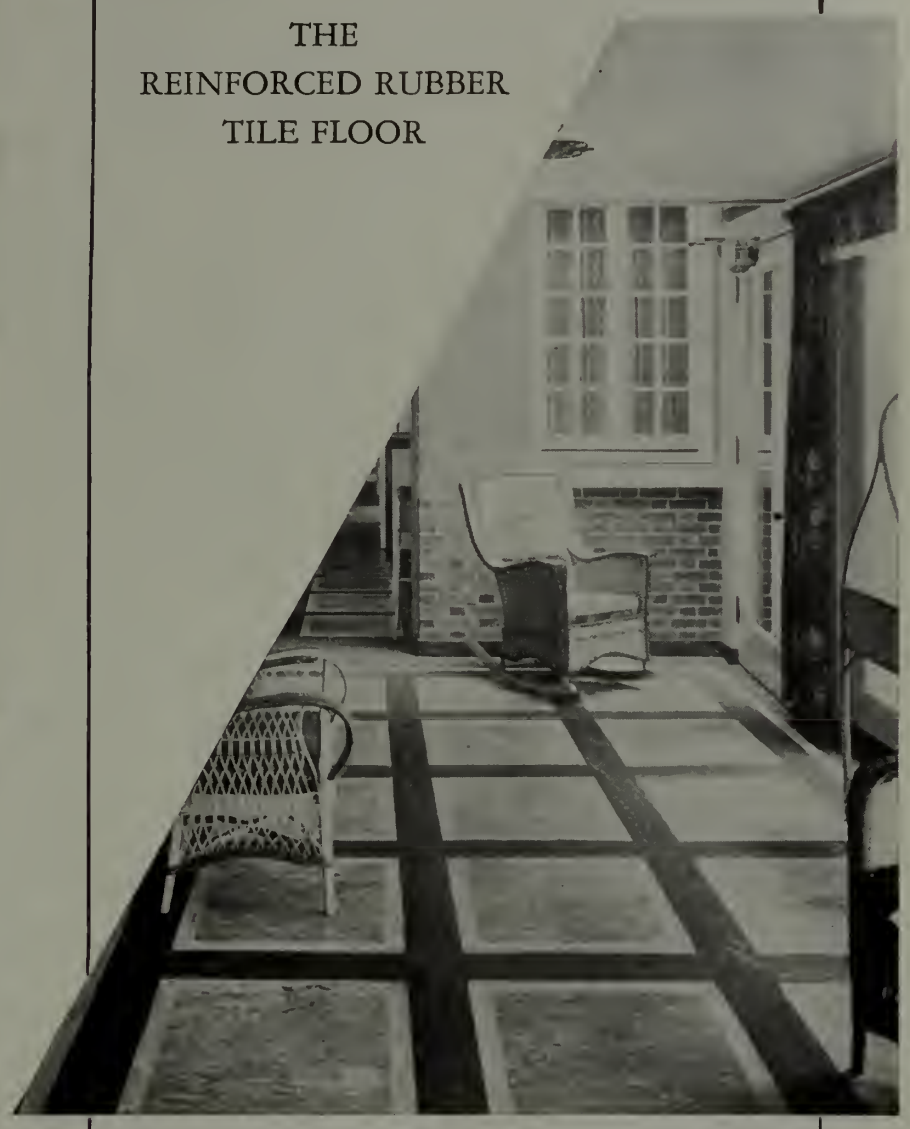
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# The Romantic History of the Mirror

*(Continued from page 55)*

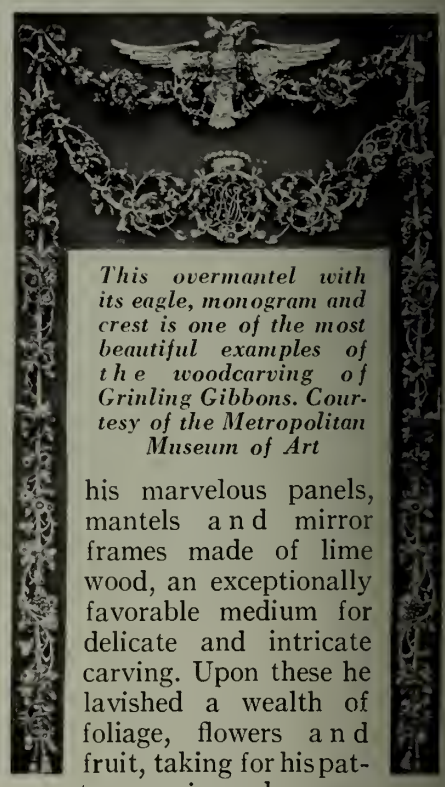
another plate glass factory at Lambeth, England, where mirrors with bevelled edges in the Venetian fashion were made. It was impossible to make sheets of glass of sufficient size to fill the panels for which they were destined, so the larger mirrors were made in two or three sections, the bevelled edge overlapping or covered with moulding. But the finest mirrors were still imported, as Lady Sussex wishing to buy "a great glass from Vennis", sent Ralph Verney to ask his father to go and see if it is worth the "forty pounds they axe". The Duchess of Portsmouth and Nell Gwynne each had a mirror lined room, the latter probably to reflect the tiniest feet in all England, on which she had danced her way into the hearts of the people.

Mirrors were favorite gifts to royalty. During the reign of Charles the Second, when the most sumptuous frames were of richly wrought silver, the Citizens of London gave him a mirror framed in silver bearing his monogram, which still hangs in Windsor Castle. Another silver mirror was given to William the Third by the Corporations of London. But the larger number of mirrors were framed in wood, ranging from simple walnut veneer, to marquetry, ebony and lacquer. Tortoise shell and more rarely silver were also used. To the architects of the Palladian period we owe the use of large mirrors as decorative objects and the refined and classical treatment of their ornament.



*With the introduction of the low mantel over the fireplace came the opportunity to use overmantel mirrors. This magnificent Venetian mirror is placed against a panel of rich brocade which sets off the beautiful carving. Courtesy of the Hampton Shops*

The most elaborately carved frames were those of Grinling Gibbons, whose work as a wood carver has never been surpassed. Though he carved the choir stalls of St. Paul's, the woodwork in many churches, public buildings and country houses of the nobility, his greatest fame was acquired from



*This overmantel with its eagle, monogram and crest is one of the most beautiful examples of the woodcarving of Grinling Gibbons. Courtesy of the Metropolitan Museum of Art*

his marvelous panels, mantels and mirror frames made of lime wood, an exceptionally favorable medium for delicate and intricate carving. Upon these he lavished a wealth of foliage, flowers and fruit, taking for his patterns grains and grasses, wheat, maize, hops, peas, beans, together with apples, pears, plums, and grapes mingled with roses, poppies, acanthus, ivy and other graceful vines, while laurel branches, strings of beads, groups of shells, bees and birds were all included in the bewildering abundance of his designs. The lace-like carving in his overmantels is so fragile, that it is a miracle so much of this fairy-like work is preserved today.

When furnishing became a fine art as in the England of the seventeenth and eighteenth centuries, architects made the utmost use of the decorative possibilities of mirrors, inserting them in paneled walls and as panels in cabinet work. At the beginning of the eighteenth century, mirror glass was made in larger sizes, so it was possible to use a single piece for pier glasses and door panels in book cases. The art of painting in reverse on the under side of the glass "in the Chinese taste" came into fashion, a decorative departure often used by Chippendale and the Brothers Adam, although urns, pendant husks and other details of classic derivation, in paler hues, or white, black and gold appeared on the Adam mirror heads. Narrow panels, replacing the Oriental motifs of pagodas, mandarins with fans and Chinese ladies with radiant parasols were used. Still more in accord with the Adam spirit are the oval mirrors framed in carved and gilded wood, in foliated scroll designs. Later the Adams deserted carved frames for the light, gracefully moulded gilt framing which frequently divided the glass into panels and threw into relief the graceful festoons, garlands of flowers and bows of ribbon in wired composition.

*(Continued on page 110)*



*Reproduction from a painting made on the estate of Mr. William A. Rockefeller, Greenwich, Connecticut, by Frank Swift Chase*

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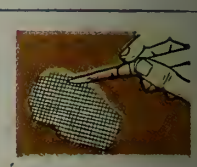


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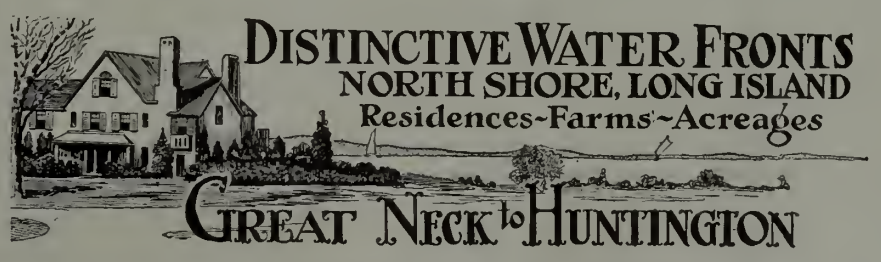
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# A Famous Old English Lodge

*(Continued from page 62)*

initials M.M. closely interwoven, it is believed that the Manners and Montague families were the original owners. The house, however, was not at the outset named "Rutland Lodge." It was not until early in the 18th Century when it was occupied by the first Duchess of Rutland (a Manners by marriage, of course) that the house changed its name in her honor.

Although added to at later periods, the additions were made with sufficient discrimination not to rob Rutland Lodge of its Stuart characteristics. It is rather like the more generally known Georgian traditions, but the windows are considerably smaller, the front door very high and seemingly narrow and most attractively elongated and *distingué*. The distance from the high and stately iron gate to the front door is but a few yards, flanked with prim lawn on either side of a neatly paved path. From the outside, Rutland Lodge is rather severe, a plain oblong, wider than it is deep, pierced with regular windows at regular intervals and covered with a red tile roof that slopes up to the centre and protrudes but a bare foot beyond the walls. There are no romantic gables and turrets. The Stuarts were more severe and austere in their architecture than the Tudors.

The Manners and Montague families do not, however, appear to have occupied Rutland Lodge uninterruptedly, though they were the originators of it, for quite early in the 18th Century it was inhabited by Lord Brook, then by the celebrated Lady Mary Wortley Montague (mother of Lady Bute) and subsequently by the first Duchess of Rutland, from whom it took its name. These three changes of tenancy must have occurred in fairly quick succession. After this, the house seems to have passed out of the hands of the Manners family altogether, for Lyson, the historian, tells us that in 1724 the house was occupied and enlarged by Sir John Darnall, Sergeant at Law, who died there in 1730 and lies buried in Petersham churchyard. Sir John's wife was the daughter of the famous Sir Thomas Jenner, who apparently also lived at Rutland Lodge before the mansion was occupied by Sir John and Lady Darnall. Sir Thomas Jenner died on January 1st, 1707, and is also buried at Petersham.

Not until after the War did Rutland Lodge resume the more dignified and stately tenure to which its walls had been accustomed in earlier days, and it is now occupied by Mrs. Ashmore, an aunt of the present Lord Glanusk. It is by her courtesy and with her permission that the accompanying photographs were taken and are published. They show how thoughtfully the old, austere splendor of the place has been preserved and blended with modern convenience and comfort.

As one goes through the elegant front door and enters the stately rectangular hall, one sees through the open door at the other end a charming old-world English garden, scenting the hall with its fragrant breezes. This hall is beautifully paneled throughout with oak, and furnished in the same sturdy wood. A high back oak settle runs at right angles to the front door and forms, for the space of less than two yards, a passage and a screen. The organ in the hall was recently brought over from Harrow Vicarage by the Reverend F. W. Joyce, retired vicar of that parish, who, with his wife, a daughter of Mrs. Ashmore, is joint occupier of Rutland Lodge. The imposing oak staircase is of Wren design and is one of the most magnificent existent in England and an outstanding feature of the house.

Through a door on the left one catches a glimpse of the well-appointed wine cupboard. The loving care that was bestowed on its construction! With the refectory table and the high-backed tapestry armchair at its head, it conjures up scenes of the "good old days" when a crusty baronet in satin breeches and purple velvet coat, trimmed with rich flounces of handmade lace, the curls of his picturesque wig framing a rotund face, sat with cronies in similar raiment (the meek ladies of the house having been sent to bed long ago) making a night of it till the dawn of day, over their bottles of port and their cool clay pipes.

In this stately, yet homely hall, the ancestral portraits are hung with great precision and reverence. The oak cabinet, shown in one of the photographs, with the rare old Chinese vases along the top, bears the date 1641 A. D.

The fine Wren staircase has plaster casting on the landing. The archway which leads to other regions of the house is an attractive and harmonious architectural conception. This landing, at which terminates the Wren staircase and the magnificent dome which surmounts the whole is one of the most impressive features of Rutland Lodge.

The pelmet, curtains, counterpane and valance are of rich old satin, hand embroidered, an emphatic expression of yet another craft that is dying fast.

And so, in the sleepy little village which lies well away from the busy roads where modern traffic is already beginning to crowd the English lanes particularly in the tourist season, Rutland Lodge stands, a memorial to one phase of the ever romantic history of England, and now happily restored to much of its former glory by the affectionate interest of its present owners.

# French Furniture

*(Continued from page 76)*

work. Each is an individualist and bites his own name into the product. This is made possible by his being given full latitude to take the initiative. In fact, the whole influence of the School is directed toward this end and the nation stands back of him to make it possible.

"Most of the large arts and crafts institutions are subsidized by the Government and this gives full rein to native talent, allowing the individual to develop along original lines. More than this, to afford still further assistance of a practical nature, the head of the School is provided with a studio in the building, free of charge, where he may carry out his own contracts in which the student is allowed to share. This not only enables him to enjoy the stimulus that comes from association with the mature mind of a great artist, but gives him the practical experience as well.

"In the Vienna Werkstatter in charge of Josef Hoffman, everything used in house decoration is made under one roof. The fabrics are hand woven after original designs, even the ornamental glass and the enamelling of metals are produced on the spot. To learn what beauty really is, the student starts with nature, either animal or plant life. It may be a flower he selects as the object of his attention. He divides it, analyzes it and then assembles the subdivisions in an artistic way and so, eventually, comes to learn what beauty really is.

"Even art in advertising has its value and he will work with colored paper, cutting it up after his own ideas so as to get a sense of mass. Or perhaps he will devise pottery creations, things that tend to bigness of construction and enlarged vision. A student must even take the raw wood and carve his own motifs after they are designed, even construct his own furniture. Of course he must know the adaptabilities of the various woods used in the process.

"So, it will be seen that Art Modern is by no means the impulsive improvisation of an untrained mind but the result of the stiffest sort of training. But because it has no established precedent, however fresh, original and vital it may be, it fails to register. To put it over means pioneer work and, although we have heretofore been held down by the law of supply and demand, I feel secure about the future and that we will, in America, have at least a modified form of the new art that will be in harmony with our ideals and tastes. It is all a question of the individual."


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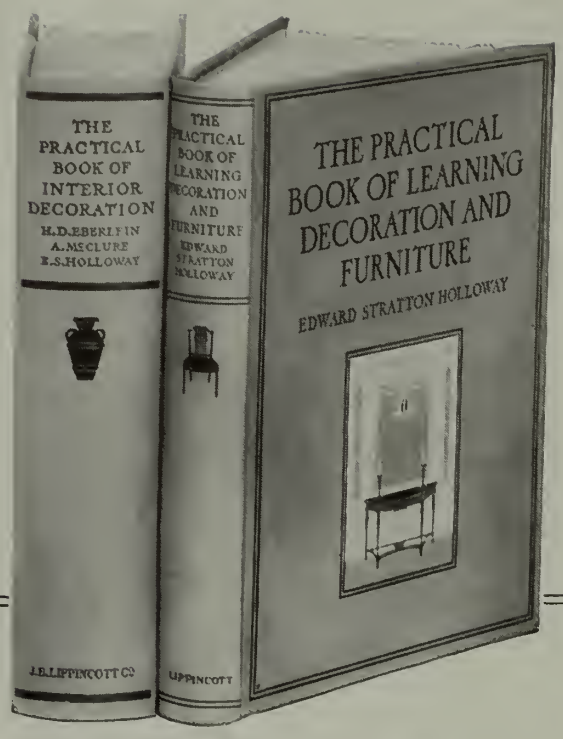
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# Broadway to Date

*(Continued from page 63)*

drama, for the King of Terrors is not Death, by Ridicule.

"GRANITE"

The American Laboratory Theatre has been hammering away at indifferent plays with indifferent success at its little playhouse—workshop in a transformed beer garden of blessed memory on Fifty-eighth Street. It finally struck gold, or, at least, "Granite," by Clemence Dane, who once gave us that pretty "Will Shakespeare" play.

"Granite" is powerful, absorbing, unusual drama from the rise of the first curtain till the fall of the final one. The author has deftly woven into this drama of a lonely, granite-girt island just enough of the supernatural to raise what would otherwise be a rather sordid, commonplace story to the plane of imaginative terror, for that "Ol' Dayvil the Sea" really incarnates itself in the person of the Nameless Man who comes into it from a wreck, half-crazy and in shreds. He is or he is not the Devil, just as you wish to take it. But he murders Judith Holt's two successive husbands and takes possession of the unhappy Judith, who had called on him. As the curtain descends he is installed as her final mate.

The irony of the matter is that the Nameless Man believes he has repaid Judith by getting rid of her husbands for the care she took of him when he, smuggler and pirate, burst into the lonely house out of the storm. But that's the way of the Devil—when you call on him he damns you with service.

The outstanding player was Robert H. Gordon as the Nameless Man. From feigning idiocy and weakness to the time when he announces himself lord of the premises and its two women is like the development of a negative into a vivid close-up of a subtle brain. Frances Wilson as Penny Holt, a young, unsophisticated island girl who is a servant in the house, gave a fine performance. Blanch Tanock was not a good Judith. Her speeches were badly delivered. What a part for La Brady!

"EARTH"

This play, the second put on by the Playwrights, was a big surprise. The first play, "Loud Speaker," was so trashy and crude that silence is the best criticism. But "Earth," performed entirely by negroes, in spite of some rough, incoherent spots, is powerful drama. It depicts the conflict of Voodooism and Christianity among the colored folk. It is overwhelmingly satiric and cuts deep into world-beliefs. The play is by Em Jo Basshe, directed by Earl Browne with scenery by Cleon Throckmorton. These three combined to sweep the illusion of terror and primitive fear over the footlights for two hours and hold the most hardened critic to his seat.

Deborah (played well by Inez Clough) is finally beaten to death by the Christian converts because she wants the Lord to "show her." Daniel Haynes was a good negro evangelist. A remarkable play!

"LADY IN LOVE"

In this play Mr. Dorrance Davis has tried to transpose the spirit of the Elizabethan drama into the age of sophistry and cerebral salacities. It can't be done. The theme of cuckoldry must be played in another key. Murders, wrenching, tavern brawls, honor, egad!—it is to laugh! Why, my dear sir, we commit suicide today—pouf! like that!—because the toast is burned at breakfast. Zounds! and Od Zooks! are played out. Congreve and his joyous rascals, Falstaff and his toby-tossers were clearly of their age, and are to be read and played in the original. Go to!—they're flat tires when done by the play-plumbers of the Volstead and Mann era. Restoration comedy—let us have it by all means, but it must be done not imitatively, but by some one who has lived under King Charley or in the coming Al Smith dynasty—*quoi?*

However, "A Lady in Love" was done well by a long cast of actors of the synthetic era. Peggy Wood was a good Clarissa and a joy to the eye and ear. Is she a herald of the American Restoration?

"MONEY FROM HOME"

By Frank Craven, for Frank Craven and with Frank Craven. Mr. Craven has turned "Coal-Oil Johnny" into a girl who goes to New York, tries to blow her seven thousand dollars, meets a couple of chevaliers of industry, whom she takes back to her home in Pennsylvania and converts at least one of them (a maverick doctor played by Mr. Craven) to decent ways, at which moment of conversion he loses all glamor and interest.

This is a type of the "clean and wholesome" play which is being drummed into our ears by the professional smut-samplers. I may be damned for it in Jonathan Edwards' hellpits, but I have never seen a "clean and wholesome" play that wasn't boresome. There's no drama in virtue, as Leo Donnelly said long before any of us were born. What "Money from Home" lacks is crime, sex and reality. The powder-mill explosion was thrilling.

THE CIVIC'S TWO NEW PLAYS.

"The Cradle Song" made a great hit with the patrons of Eva LeGallienne's venture on Fourteenth Street. It is a sweet, wistful play and drags somewhat at the heart-strings of the most unsophisticated. It is beautifully done, and, visually, I must pay my respects to the settings and costumes designed by G. E. Calthorp. They are restrained and do not burden the eye. This designer has positive genius, and Miss LeGallienne is fortunate to have her in charge of this section of the work at the Civic Repertory Theatre.

*(Continued on page 94)*



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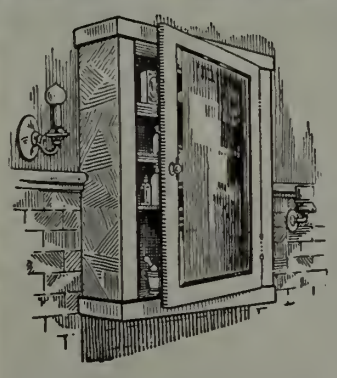
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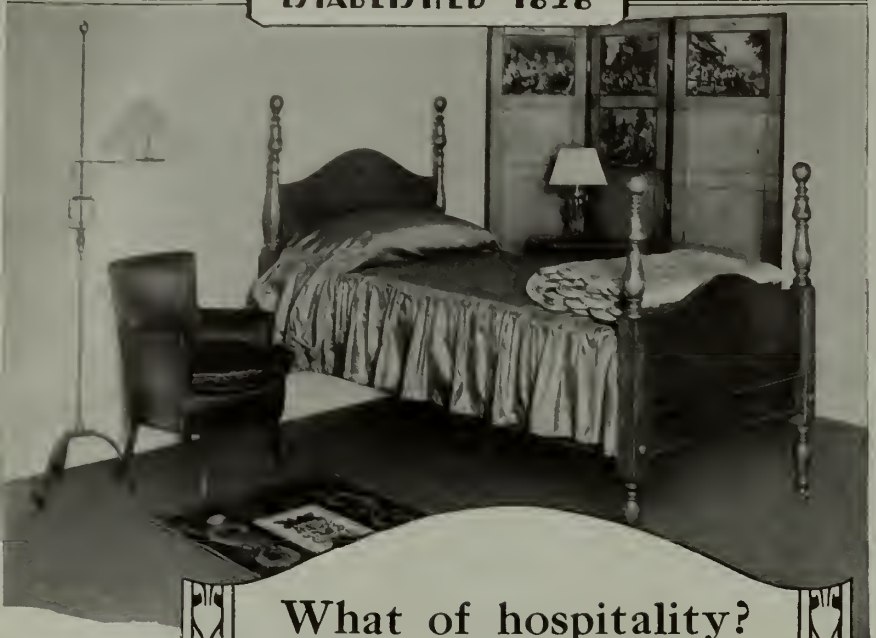
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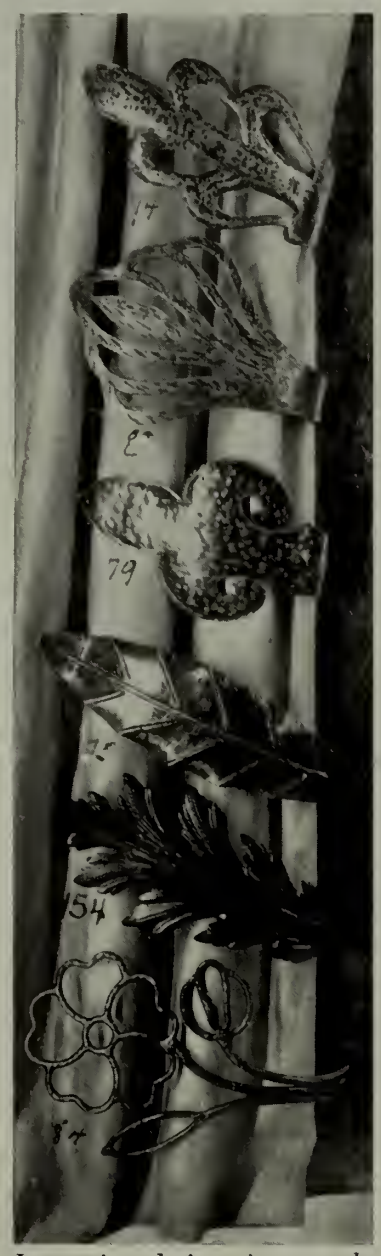
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# Using Antique Spanish Craftwork

*(Continued from page 59)*

Puridad at Valencia, the convent founded by King Don Jaime. Then the nuns, needing extra funds with which to make repairs in the convent, asked permission of the Archbishop of Valencia to sell the



*Interesting designs in wrought iron tie-backs. Courtesy of the Lansha Studios*

reliquary and it was bought by Pablo Tachard, a connoisseur and collector of Barcelona. He has inquired carefully into its origin and believes that it was made at Naples. Naples and Sicily were once states belonging to the Kingdom of Spain and their royal princesses often visited the convent of La Puridad. The reliquary may have been presented by one of these ladies on the occasion of a visit to the nuns. The back of the head is hollow, providing a convenient repository for the jewels of penitents.

But the little wooden Madonnas crudely carved and painted, are, perhaps, the most interesting of all. Contrived with infinite patience, painted with loving care, they are redolent of the touching simplicity and faith of the Europe of the Middle Ages. Whatever one's faith may be, one of these little figures, set in a niche in the wall, seems to bestow a blessing on the household and assuredly adds the final picturesque touch to a Spanish house.

Of the many utilitarian accessories that were features of daily use, the wrought iron wheel, ornamented with bells that ring when the wheel is turned within its hanging bracket, is most unique. This was formerly used to summon the servants to their duties but may be fittingly adapted to modern use as a means of calling members of a country household to luncheon, from the beach or about the grounds.

The delicate grace of the wrought iron Spanish kitchen tool set invites its use today as an ornamental accessory for the living room fireplace. The decorative wall shelf, which though also formerly relegated to the kitchen may be effectively adapted as a book shelf or to hold rare pieces of pottery while the mortar, such as the one in bronze, illustrated, by removing the pestle, may be converted into a most desirable inkwell for a large desk or writing table, in a living room.

# Broadway to Date

*(Continued from page 92)*

"The Inheritors," by Susan Glaspell, is a satire on the Dream versus Reality. It is a whack at America, intolerant America, especially as manifested in our colleges, where free speech must run the gauntlet of politics and State funds. The ideals of the founder of Morton College in 1879 go quite to pot in post-World War head hitting, but 'twas ever thus.

"THE HEAVEN-TAPPERS"

The play-tappers are abroad this season in unusual numbers. It is quite the vogue to take some successful comedy or drama and jazz it, re-angle it or transpose it. Unscrupulous? My dears, that word has passed into the dictionary of obsolete words. What everybody does transvalues all ethical codes. Why, even I, impeccably honest to the point of beatification, have taken "Hamlet" and rewritten it, but then I salve my conscience (if any in 1927) with the thought that Shakespeare himself was a play-tapper.

"The Heaven-Tappers," by George Scarborough and Annette Westbay, stems (I'm polite in my phrasing) direct from "The Miracle Man." The basic idea of the play would have made a screaming satire on the mother-play and on prohibition and the erotico-mystical complex, but it goes into sheer bunk when the fake evangelists who are after the moonshiners' money become blind with poison liquor and are sold to their own heaven-tapping hokum. Crude, improbable and amateurish. The company put up a good fight with Lule Warrinton, Charles Waldron, Margaret Lawrence, and Louis Bennison as the high lights. Tap again!

*(Continued on page 108)*



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# New Splendors Added to an Old Art

*(Continued from page 66)*



*Bathroom in which the floor, walls and ceiling are lined with a ware resembling onyx. Courtesy of the Marietta Mfg. Company*

with most satisfactory results.

With the recent revival of interest in Spanish and Italian domestic architecture, it was perhaps inevitable that patios, cortiles and verandas of beautiful tilework should appear frequently. Besides, some of the more experimental builders now use exterior wall-panels, or insets in exterior stucco, or gables, arches, pediments or ornamental friezes of colored tiles.

Weather resistance and almost incalculable length of service under conditions of hard wear are the obvious reasons why these parts of the modern home invite

*(Cont. on page 100)*

the American maker, with the qualities of permanence, cleanliness, ease of maintenance, variety of adaptability all added to characterful beauty, it is not surprising that modern designers of residences and other buildings do not hesitate to adopt tiles freely for works of many different types. The obvious serviceability of tiles in kitchens, bathrooms, laundries, garages and similar service-places, is made use of more frequently now than ever before. Hotel lobbies, the entrances and corridors of fine office buildings and the more refined parts of many business establishments have floors, beam and column coverings, walls or, indeed, complete interiors of these materials. Numerous distinctive conceptions for public dining rooms have been carried out in tiles



*A modern kitchen with walls, floor and ceiling, decorative frieze, cabinet-tops and bases of a manufactured, sanitary onyx-like ware in varying colors and textures. Courtesy of the Marietta Mfg. Company*



*Kitchen in the home of Mr. Walter W. Ahlschlager. A paneling of fused materials forms a wainscoting for the walls above the tiled floor. Courtesy of the Vitrolite Company*




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The Crane slogan vividly and tersely expresses the present day ideal: "Crane beauty in the open; Crane quality in all hidden fittings." For some years now it has regularly appeared, as above, beneath the colorful and informative illustrations. To this educational effort, furthered by architects and plumbing contractors, credit is given for the new bathroom mode.

The very words, "beautiful bathroom," to many instantly suggest "Crane bathroom." They know the sturdy mechanical excellence, the graceful and space-saving design, the enduring beauty of Crane fixtures. They may *not* know that Crane fixtures, valves, and fittings, cost no more than substitutes. Consult any responsible plumbing contractor, and write for your copy of *New Ideas in Bathrooms*.

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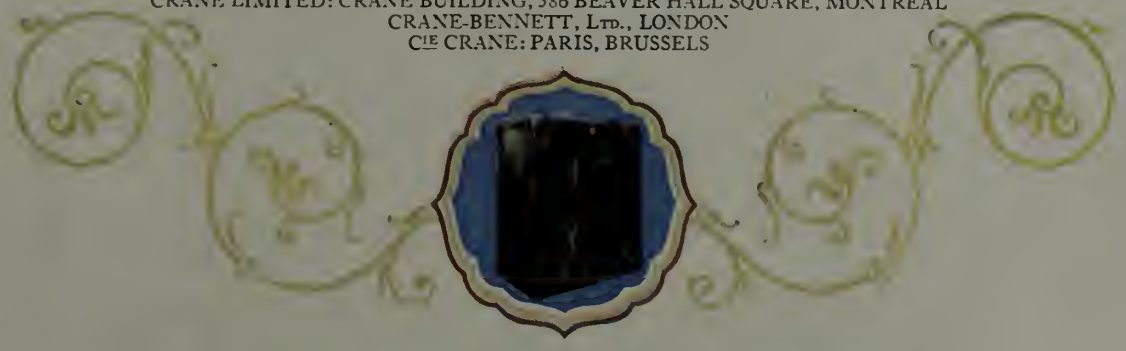
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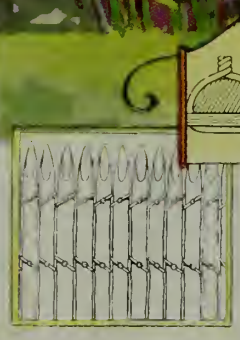
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# Rubber Tile Floors for the Home

*(Continued from page 70)*

includes the necessary internal and external angles and plinth blocks. In this way mitred joints are entirely eliminated.

Wainscoting is applied from either runner material or tile, whichever suits the interior decoration scheme. Since this wainscoting is made in sheets sixteen feet long by forty-one inches wide, the wainscoting may be carried to any desired height.

These floors are often laid against a composition base or border where a thin metal separation strip has already been installed. On other occasions, a brass ¼ round is required to finish an installation at doorways or breaks in the flooring level and certain methods of laying stair treads require brass nosing.

Rubber tile flooring may be laid over either a concrete or wooden sub-floor. The former should be of cinder or stone concrete, troweled to a smooth and even finish and at least one inch thick. Concrete which has been frozen or has a choppy or crumbly surface must not be used. It must be thoroughly dry and should have been poured at least two weeks before the rubber floor goes down. If a wooden sub-floor is used, it should be made up of not less than ¾ tongue and groove flooring, no greater than 4 inches in width, driven tight, blind nailed and thoroughly dry. All ends of boards should be made secure and irregularities brought to a smooth surface. All this is very important so that the tiles may not be injured by a faulty sub-floor.

The sub-floor is then covered with cotton cloth and the rubber tiles imbedded in cement. If cement comes up through the joints while flooring is being laid, it should be removed at once with a putty knife. The finished floor should be rolled thoroughly, as rolling drives out the entrapped air and evens up the cement under the tile, thus eliminating all high joints. Rolling should not be begun until an hour after laying the floor.

After the floor has been rolled, cement which has come up through the joints during that operation should be removed by moistening slightly with denatured alcohol and scraping off with a putty knife. All cement stains can be removed by rubbing with a cloth slightly moistened with alcohol. The surface of the finished rubber floor must not be sanded if the soft, glowing surface, that makes for attractiveness in this most desirable floor covering, is to be preserved.



*In this luxurious bathroom the rubber tiles used suggest pink Tennessee marble combined with Napolean grey, laid in a basket weave design. The border is verde antique*

*Photographs by Courtesy of the Stedman Products Co.*

EDITOR'S NOTE: *A practical article relating to house construction will appear in the Home Building Department of this magazine for some time to come. Articles already planned are "The Charm of Cement for Building and Decorative Work," "The Use of Ponderosa Pine," and others.*



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# New Splendors Added to an Old Art

*(Continued from page 96)*

the architect to employ tiles there. Again supporting this practice, there is the present-day susceptibility to fine color. In gloomy weather, the richness of fine tiling is not altogether lost, while in sunlight surrounded with banks of flowers or enmeshed in films of swaying shadows, tiling in these parts of the home becomes a glory and a joy.

Halls, reception-rooms and sun-parlors are other places where the suitability of tiles is recognized. Not infrequently one is delighted to note the Spanish tradition of stairs with tile risers, or with both risers and treads of this beautiful material, carried out. This same precedent is authority for many interior and exterior architraves of tiles. Far from a few charming and individual fireplaces in American homes also are creations of the designer in tiles—sometimes with the entire mantel of wood or stone but the facings or hearth of tiles, or perhaps with only a tile hearth opening into a floor of charmingly designed tilework.

Yet the use of this material is by no means limited to such details as these and indoor or outdoor fountains. It is a matter of unquestionable good taste to make the floors, walls and ceilings of entire rooms of certain types of tiles. Breakfast-rooms, dining-alcoves and other such features, especially, may be finished in this way. There are fine examples in many homes of wainscoting carried to various heights with tiles. And the great range of colors, textures, shapes, sizes and designs of tiles offers signal opportunities for the extensive use of a homogeneous material without the monotony that usually results. Indeed, so flexible is the design, and so ready is the American maker to co-operate with the architect or decorator who devises a distinctive motif for a client, that unique creations in interiors worthy of comparison with the finest examples of foreign precedent are now possible.

Insofar as both tiles and marble are adapted to providing a hard, permanent, highly sanitary and attractive veneer over walls, ceilings, floors, stairs, partitions and similar parts of residences and monumental and commercial buildings, these two materials are related. Midway between the two, with possibilities of something of the character of each plus a distinctive quality of its own, stands a category of modern manufactured wares which, for want of a simpler phrase, may be called vitreous slab-materials.

An example of these is a sanitary, onyx-like material, produced by the fusion of various rock ingredients under a temperature of about 2,600 degrees, Fahrenheit. It is offered to the designer of all sorts of interiors either in tile-patterned sheets or in plain slabs, which are applied—economically, since it is a large-unit material—over rough plaster, brick, stone, concrete or any other substances that form the bases of walls, ceilings, floors, wainscotings, baseboards, stairs, partitions, railings or pilasters.

So finely has the skill of the mineralogical chemist been combined with the sense of the artist in the manufacture of this material that it now is produced in blue, green, ivory, gray, white and black or combinations of these colors, and new tints and color-effects are constantly being developed. Further variety and adaptability are given to this "synthetic onyx" by the fact that its flinty surface may have a variety of textures: flame-glaze, semi-matt, tapestry, polychrome or embossed. Through this variety of colors and textures, and through the fact that any design may be incised upon sheets or panels of it, appropriate wall and ceiling treatments for any room in a home or public building may be obtained by its use.

Decorated caps for wainscoting and decorated borders and friezes in any colors may be combined with floors or walls of solid colors. In a bathroom, a plain wainscoting may be surmounted with a checkered tile-pattern. Ashlar-pattern walls and floors of eight-inch squares of different colors with window-sills and cabinet-tops of gleaming white may be used with fine effect and irreproachably sanitary results in a kitchen.

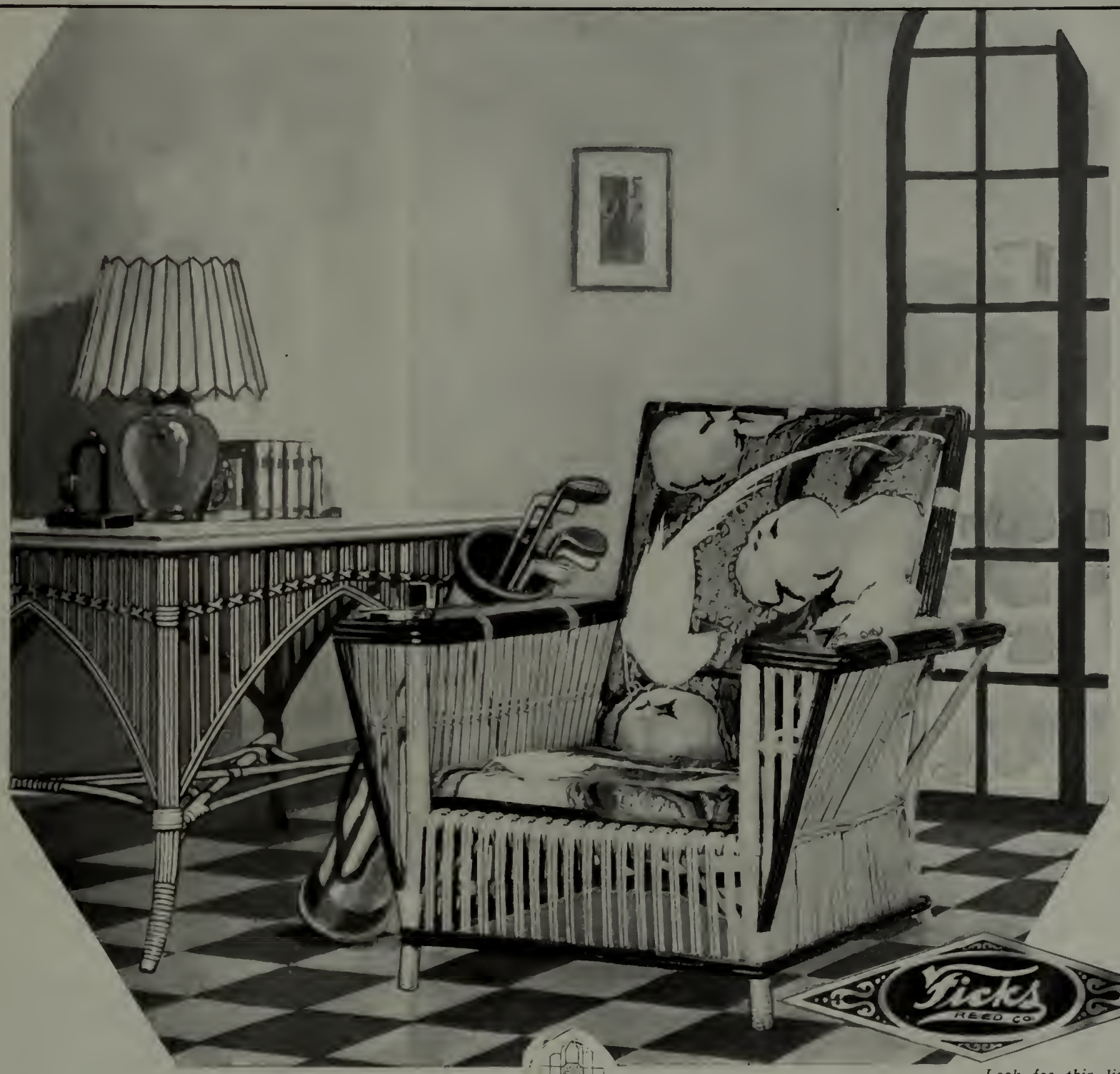
Beautiful combinations of texture and color-tone often are worked out for dining-rooms and breakfast-rooms. Spanish tile patterns are to be found in this ware, which has the extraordinary quality of being impervious to all liquids except hydrofluoric acid. Beautiful living-room designs, with the panels given a homogeneous Italian treatment, and libraries with rich all-over patterns etched into the black background of the panels to serve as a setting for fine mahogany pieces of furniture, also have been executed.

With this mineral composition it is possible to cut distinctive original designs to any depth and then paint them with permanent colors. Special designs also may be embossed upon its vitreous surface. And so decorative wall-panels or furniture-tops or pilaster-facings may be made. Non-porous, impervious to atmospheric changes, impossible to discolor, the material is set into place in a plastic cement which takes up the settlement of the building so that cracks, chippings and checkings do not occur. Because of these unusual qualities many architects and decorators have found peculiarly well-adapted uses for the material in baths, nurseries, lavatories, dens and stair-halls.

Somewhat similar in its nature and the uses to which it is applied is a non-porous, acid-proof opaque

*(Continued on page 110)*

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# Creating a Home as the Decorator Sees It

*(Continued from page 84)*

entirely to the mind that conceived it. On the dark wood floor are two delectable Persian rugs, soft ivory-yellow in color, patterned with figures of sufficient delicacy to preserve the scale of the room. The walls are surfaced with an Isola Bella paper representing exotic growths—the banana-plant, for instance, is just reaching its bloom, and the century-plant is in the midst of its extremely occasional flowering—in blue and green, lifting into a yellow tropic sky. The paper has been shellacked to yield a soft glow, so that ample light is given by the charming chandelier of blue and white Venetian glass and by the side-brackets that match the reproduction of the Hampton Court mirror that hangs above the sideboard. Thus the curtains of powder blue velvet over yellow gauze may be kept closed, nor is there need of more illumination from the ultra-modern candlesticks on the sideboard, which, like the jardiniere placed between them, consists of planes of mirror framed in silver.

Before seeing the rooms overhead, glance through the door with its antique cut glass doorplate opposite the mirror cabinet, into the kitchen, and note the completeness with which even the homelier details of the apartment have been encompassed. The floor is covered with light green linoleum of a ceramic mosaic pattern. But it is the printed window curtains that suggested the designer's instructions to the painters. One detail in the fabric is a flower-basket, and this is repeated on all the cabinet-doors. Another part of the curtain design consisted of green and yellow checkers. Similarly, there is a band of yellow and green checkers running about the room. While the exposed woodwork of kitchen and pantry is yellow, the interiors of the cupboards are a soft green, providing a pretty background for the tableware.

The character of the owner's bedroom is established by the hangings of lovely old damask which were sent to London to be dyed in that exquisite tint, *bois de rose*. These, bound with an edging in two tones, drape the two exterior windows and the one shielded by an iron balcony, to the railing of which are attached pots of English ivy, that is seen in the living room. The tiebacks at the front windows are of a distinctive dahlia form painted to harmonize with the curtains. The paneled walls are painted in a corresponding tone, with quaint pastoral panels above the openings. Most of the furniture is in the mode that prevailed in the French provinces in the decades preceding the Revolution. The dresser is a richly carved old piece found in Paris. The bed and secretary are reproductions of the same style. A pair of Directoire chairs, a little case just large enough to hold the few books which the occupant holds in greatest intimacy and two old French mirrors are among the accessory items.

While the adjoining bath is as tiny as the efficiency of the up-to-date architect could suggest, it is treated with affectionate consideration. The green marbleized tub is set into a cove draped with peach and green waterproof curtains. The window-curtains are of green fishnet. Light fixtures are shaded with shell, and the walls represent a vision of the seabottom—sinuous growths of coral exciting the languid motion of iridescent fishes, glaucous bubbles rising from serpentine tangles of seaweed, and schools of little yellow fishes and stately-veiled little pink fishes trailing each other over doors and windows. This is the work of a Chicago artist, Miss Winnifred Jacobus.

From this suite one passes along a balcony to the guest room. On the way one notices a felicitous group—a bench of fine contours with a pair of metal plant stands on either side and an old portrait above it—of which one had been just conscious while viewing the living room below. From this point one also inspects the chandelier of peculiarly refined ironwork, black with touches of gold, with drops of crystal and of glass the color of smoky quartz. One notices also that the ivory silk curtains of the great windows opposite, bracketed between the crimson damask hangings, are hung in two tiers, so that at night, for instance, the upper tier may be drawn to admit the gleam of stars over the lake.

The guest room reached from the end of this balcony is a well considered design in yellow and green, the furniture painted in these colors and set against a fine domestic paper of silver and gold. Another decidedly pleasant idea is projected in the bathroom adjoining this chamber: on its walls old English flower-prints have been pasted and framed with peach and green painted panels over a peach marble paper highly shellacked.

From this description it will be seen that a distinctly feminine character has been preserved through the whole apartment. The taste expressed has sought the distinction of charm and of piquant detail rather than that of extreme conception. Incidentally, one cannot observe the place without a realization that it is a very comfortable dwelling. It seductively refutes the idea that French furniture is too formal to be comfortable. If, as has been suggested, such an interior had been assembled by a French woman of taste and cosmopolitan experience a century-and-a-quarter ago, she would have found herself pleased by the intimacy and pleasant comfort she had provided for herself and her closest friends.



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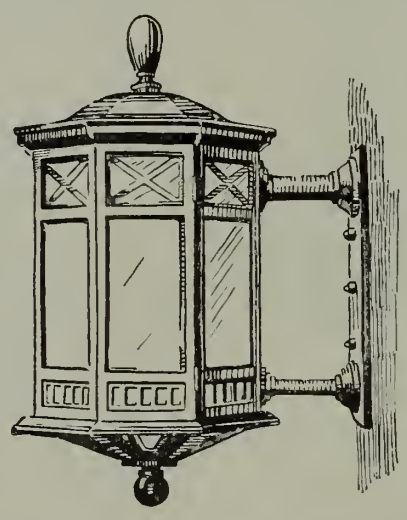

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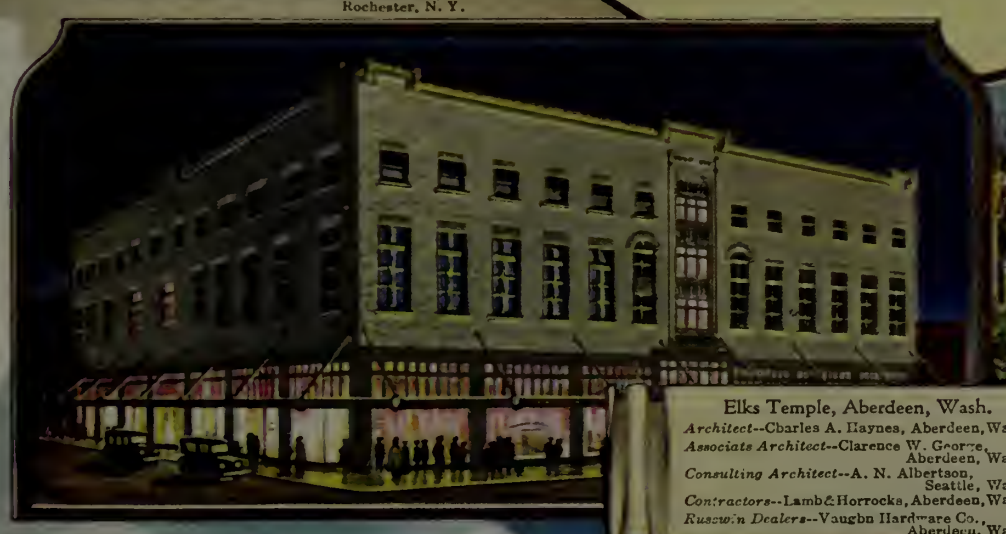
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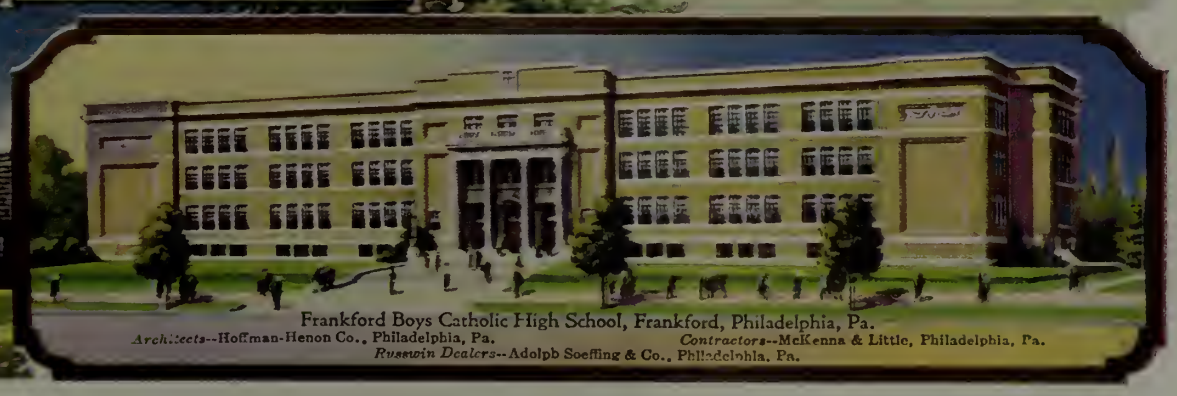
Elks Temple, Aberdeen, Wash.
*Architect*--Charles A. Haynes, Aberdeen, Wash.
*Associate Architect*--Clarence W. George, Aberdeen, Wash.
*Consulting Architect*--A. N. Albertson, Seattle, Wash.
*Contractors*--Lamb & Horrocks, Aberdeen, Wash.
*Russwin Dealers*--Vaughn Hardware Co., Aberdeen, Wash.



Science Hall, Davis and Elkins College, Elkins, W. Va.
*Architect*--Walter F. Martens, Charleston, W. Va.
*Contractors*--Danks & Brauneck, Charleston, W. Va.
*Russwin Dealers*--Pierson & Fielding Hardware Co., Charleston, W. Va.



Residence of L. Schricker
Rock Island, Ill.
*Architects*--Whitsitt & Schultzke, Moline, Ill.
*Contractors*--Greenleaf Construction Co., Rock Island, Ill.
*Russwin Dealers*--Rock Island Hardware Co., Rock Island, Ill.



Frankford Boys Catholic High School, Frankford, Philadelphia, Pa.
*Architects*--Hoffman-Henon Co., Philadelphia, Pa.
*Contractors*--McKenna & Little, Philadelphia, Pa.
*Russwin Dealers*--Adolph Soeffing & Co., Philadelphia, Pa.




*The Bank of England required 32 years to erect, 1795-1827. A century's progress in materials and methods cut to a small fraction the time and expense of building the Fresno High School (below). Coates & Travers were its architects; its cast stone was made with Atlas White by MacGruer & Simpson*



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# Trans-Atlantic Sailings

## for May

***EASTBOUND FROM NEW YORK***

| DATE | DAY | STEAMER | | DESTINATION VIA |
|---|---|---|---|---|
| May 3 | Tues. | 11:00am | Suffren | HAVRE: direct |
| " 3 | " | 3:00pm | Lituania | MEMEL: direct |
| " 3 | " | 6:00pm | Edison | PIRAEUS: Boston, Patras |
| " 4 | We . | 5:00pm | Mauretania | SOUTHAMPTON: Plymouth, Cherbourg |
| " 4 | " | Noon | Pres. Roosevelt | BREMEN: Plymouth, Cherbourg |
| " 4 | " | ..... | Manuel Arnus | BARCELONA: Cadiz |
| " 4 | " | 4:30pm | Duilio | GENOA: Naples |
| " 5 | Thur. | 11:00am | La Bourdonnais | BORDEAUX: Vigo |
| " 5 | " | 10:00am | Cleveland | HAMBURG: Boston, Cobh, Cherbourg |
| " 5 | " | 1:00pm | Bergensfjord | OSLO: Bergen, Stavanger, Christiansand |
| " 5 | " | Noon | Stockholm | GOTHENBURG: Boston |
| " 5 | " | 4:00pm | Amer. Banker | LONDON: direct |
| " 6 | Fri. | 3:00pm | Sinaia | MARSEILLES: Providence (R. I.), Azores, Lisbon, Piraeus, Salonica, Constantinople, Constanza, Jaffa, Beirut, Alexandria |
| " 6 | " | 1:00am | Berlin | BREMEN: Plymouth, Cherbourg |
| " 7 | Sat. | Noon | Cameronia | GLASGOW: Boston, Londonderry |
| " 7 | " | 11:00am | Ryndam | ROTTERDAM: Plymouth, Boulogne |
| " 7 | " | 12:10am | Olympic | SOUTHAMPTON: Cherbourg |
| " 7 | " | 11:30am | Cedric | LIVERPOOL: Boston, Cobh |
| " 7 | " | 10:00am | Minnewaska | LONDON: Cherbourg |
| " 7 | " | 12:10am | Pennland | ANTWERP: Plymouth, Cherbourg |
| " 7 | " | 10:00am | Laconia | LIVERPOOL: Cobh |
| " 10 | Tues. | 11:00am | Presidente Wilson | TRIESTE: Boston, Azores, Lisbon, Naples, Patras, Ragusa |
| " 10 | " | Noon | Conte Rosso | GENOA: Gibraltar, Naples |
| " 10 | " | 1:00pm | Frederik VIII | COPENHAGEN: Boston, Christiansand, Oslo |
| " 11 | Wed. | 12:10am | Aquitania | SOUTHAMPTON: Cherbourg |
| " 11 | " | 11:00am | De Grasse | HAVRE: direct |
| " 12 | Thur. | 12:01am | Hamburg | HAMBURG: Cherbourg, Southampton |
| " 12 | " | ..... | Muenchen | BREMEN: Galway, Cherbourg |
| " 12 | " | 1:00pm | Colombo | GENOA: Palermo, Naples |
| " 12 | " | 4:00pm | Amer. Shipper | LONDON: direct |
| " 12 | " | Noon | Giuseppe Verdi | GENOA: Boston, Palermo, Naples |
| " 12 | " | ..... | Alfonso XIII | BILBAO: Coruna, Gijou, Santander |
| " 14 | Sat. | 11:00am | Paris | HAVRE: Plymouth |
| " 14 | " | 11:00am | Veendam | ROTTERDAM: Plymouth, Boulogne |
| " 14 | " | 11:30am | Adriatic | LIVERPOOL: Cobh |
| " 14 | " | 12:10am | Majestic | SOUTHAMPTON: Cherbourg |
| " 14 | " | 12:10am | Arabic | ANTWERP: Plymouth, Cherbourg |
| " 14 | " | Noon | Gripsholm | GOTHENBURG: direct |
| " 14 | " | 12:10am | Tuscania | LONDON: Plymouth, Havre |
| " 14 | " | 10:00am | Scythia | LIVERPOOL: Boston, Cobh |
| " 17 | Tues. | 1:00am | Columbus | BREMEN: Plymouth, Cherbourg |
| " 17 | " | 10:30pm | Berengaria | SOUTHAMPTON: Cherbourg |
| " 18 | Wed. | Noon | Providence | MARSEILLES: Boston, Azores, Madeira, Palermo, Naples |
| " 18 | " | Noon | Geo. Washington | BREMEN: Plymouth, Cherbourg |
| " 19 | Thur. | 11:00am | Chicago | BORDEAUX: Vigo |
| " 19 | " | 10:00am | Westphalia | HAMBURG: Boston, Cobh |
| " 19 | " | 1:00pm | United States | COPENHAGEN: Christiansand, Oslo |
| " 19 | " | 4:00pm | Amer. Trader | LONDON: direct |
| " 20 | Fri. | 11:00am | Rochambeau | HAVRE: direct |
| " 21 | Sat. | 10:00am | France | HAVRE: Plymouth |
| " 21 | " | 10:00am | Minnetonka | LONDON: Cherbourg |
| " 21 | " | 11:30am | Celtic | LIVERPOOL: Boston, Cobh |
| " 21 | " | 12:10am | Homeric | SOUTHAMPTON: Cherbourg |
| " 21 | " | 11:00am | New Amsterdam | ROTTERDAM: Plymouth, Boulogne |
| " 21 | " | 1:00pm | Roma | GENOA: Naples |
| " 21 | " | 2:00pm | Leviathan | SOUTHAMPTON: Cherbourg |
| " 21 | " | ..... | Derfflinger | BREMEN: Cobh |
| " 21 | " | Noon | Caledonia | GLASGOW: Londonderry |
| " 24 | Tues. | 11:00am | Martha Wash'gton | TRIESTE: Boston, Azores, Naples, Patras, Ragusa |
| " 24 | " | 12:01am | Reliance | HAMBURG: Cherbourg, Southampton |
| " 24 | " | 1:00pm | Stavangerfjord | OSLO: Bergen, Stavanger, Christiansand |
| " 24 | " | 3:00pm | Estonia | MEMEL: direct |
| " 25 | Wed. | 5:00pm | Mauretania | SOUTHAMPTON: Plymouth, Cherbourg |
| " 25 | " | Noon | Pres. Harding | BREMEN: Plymouth, Cherbourg |
| " 25 | " | 5:00pm | Lancastria | HELSINGFORS: Flushing |
| " 25 | " | 5:00pm | Transylvania | GLASGOW: Antwerp |
| " 25 | " | ..... | Aurania | LIVERPOOL: Boulogne |
| " 26 | Thur. | 12:01am | Albert Ballin | HAMBURG: Cherbourg, Southampton |
| " 26 | " | 12:10am | Samaria | LIVERPOOL: Antwerp |
| " 26 | " | 11:30am | Belgenland | ANTWERP: Plymouth, Cherbourg |
| " 26 | " | Noon | Caronia | SOUTHAMPTON: Plymouth |
| " 26 | " | 10:00am | Carmania | LONDON: Ostend |
| " 26 | " | 12:10am | Carinthia | LIVERPOOL: Antwerp |
| " 26 | " | 4:00pm | Amer. Merchant | LONDON: direct |
| " 28 | Sat. | 3:00pm | Minnekahda | LONDON: Plymouth, Boulogne |
| " 28 | " | 11:30am | Baltic | LIVERPOOL: Cobh |
| " 28 | " | 12:10am | Olympic | SOUTHAMPTON: Cherbourg |
| " 28 | " | Noon | Conte Biancamano | GENOA: Gibraltar, Naples |
| " 28 | " | Noon | Republic | BREMEN: Boston, Cobh, Plymouth, Cherb'rg |
| " 28 | " | ..... | Stuttgart | BREMEN: Plymouth, Cherbourg |
| " 28 | " | Noon | Drottningholm | GOTHENBURG: direct |
| " 31 | Tues. | 10:00am | Thuringia | HAMBURG: Boston, Cobh |
| " 31 | " | 11:00pm | Aquitania | SOUTHAMPTON: Cherbourg |
| " 31 | " | 6:00pm | Byron | PIRAEUS: Boston, Patras |

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On woodland bridle-paths, one meets, perhaps, a M. F. H. from a celebrated hunt, teaching his little daughter to ride. On the sea-course, one sees finished golfers, reveling in the perfection of the greens. Some lucky day, one has an invitation to sail, and finds one's host the owner of a slim-built yacht with a dozen cups to his credit. At tea-time, one sees a great lady of the old school dispensing hospitality with inimitable graciousness. New England's conservative set likes to motor up through Maine, coming to rest at St. Andrews.

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New York
Henry A. Rost
Manager
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## Broadway to Date

*(Continued from page 94)*

"WE ALL DO"

The authors of this comedy, a wise-cracking play of hilarious adultery, resolved from the rise of the first curtain not to be original at any price. They mixed Maugham, Ibsen, Wilde, Molnar, Shaw—well, "we all do," nowadays, do we not? To describe the "plot" of "We All Do" would be merely to reiterate to the hardy reader of this department something I have been telling you for years. It's the same old plot, and the title of the play tells you the story. It is false, insane stuff like this that does more "harm" (if any is ever done) than all "The Captives" and "Sapphos" ever written. But the play is well directed by Mr. Straus and it is well acted by Anne Shoemaker, Charles Richman, Herbert Clark and Reeves-Smith. I'm beginning to long for a revival of "The Old Homestead". Tap again!

"WHAT ANN BROUGHT HOME"

In these days when you send your daughter on an errand you had better hire a detective agency to follow her. Ma Bennet sent her daughter out (small Indiana town) to buy some mousseline de soie and the daughter brought home a husband. He was, apparently, a shy boob who succeeded, in a sleepy way, of foiling a villain and putting the family all to the jake. Mr. Larry Johnson, the author, is a profound student of the current drama, and "The Old Soak" and "The Show-Off" were not written in vain. Marion Stephenson, as Ma Bennet, was the only person in the play who took honors. No records will be broken by this play. Tap again!

"SET A THIEF—"

A trick crook play by Edward E. Paramore, Jr., of "Yukon Jake" fame. I like this thing about once in a decade. It is cleverly constructed and you can't guess who is the real crook until just before leaving time. Splendidly acted by everybody. Margaret Wycherly, Martha Madison and Brandon Evans project themselves intelligently. Natacha Rambova was also on view.

"THOU DESPERATE PILOT"

Zoë Akins' play is thin, artificial and unconvincing. It concerns itself with life on the Riviera among some sophisticated English and American tourists, who are a bad lot from the standpoint of John Roach Straton. The heroine jumps off a cliff at the end of the play—Miriam Hopkins is her name, her real name, and she is a fine young actress, a delight to look at, and my only compensation for an evening misspent. Thou desperate Zoë!


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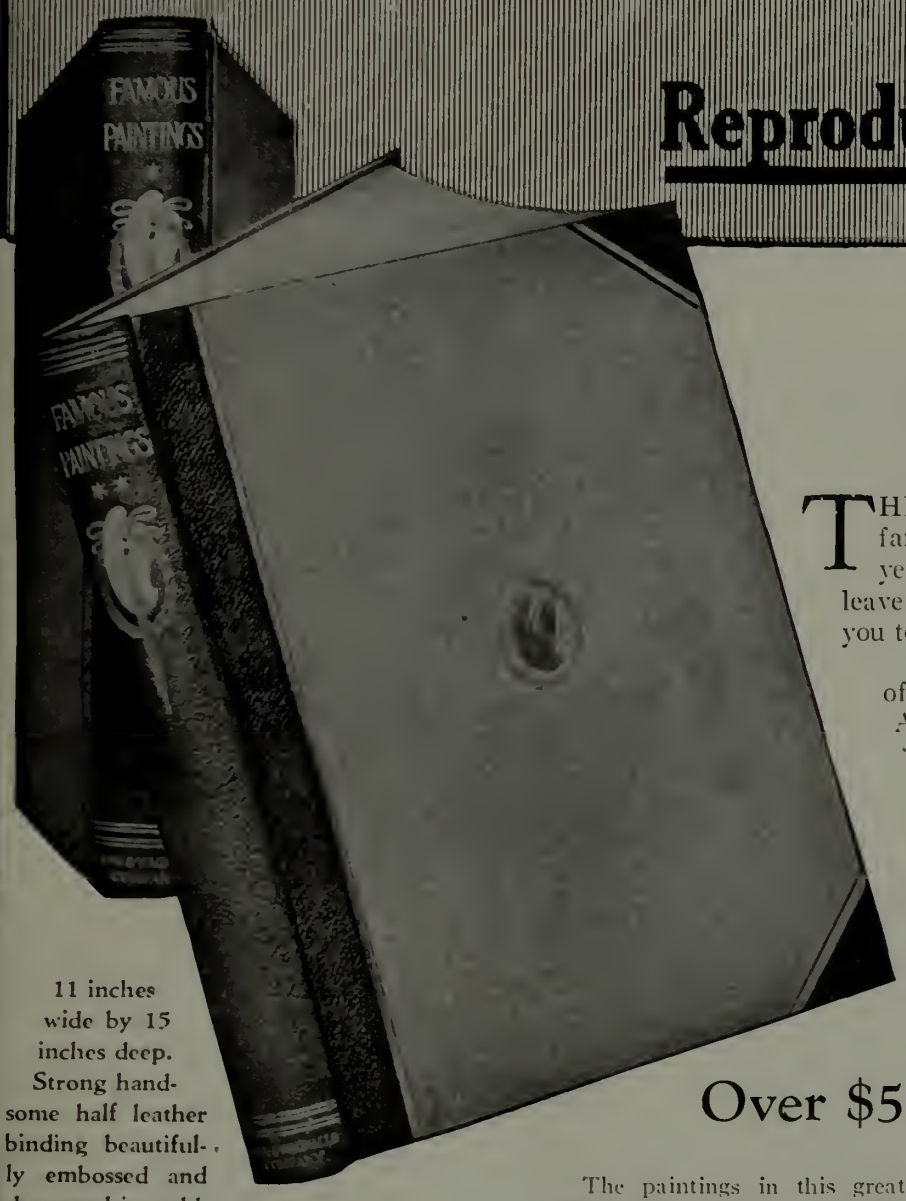
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| Brett | Meissonier |
| Brown | Millet |
| Cazin | Morland |
| Chaplin | Murillo |
| Clark | Peacock |
| Constable | Rembrandt |
| Corot | Reni |
| Correggio | Reynolds |
| Crome | Riviere |
| Da Vinci | Romney |
| Detaille | Rossetti |
| Duverger | Rubens |
| Fragonard | Sadler |
| Furse | Sargent |
| Gainsborough | Stanley |
| Gore | Steen |
| Greuze | Stone |
| Guthrie | Swan |
| Hals | Titian |
| Henner | Troyon |
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36 East 57th Street New York


# New Splendors Added to an Old Art

*(Continued from page 100)*

material made in panel form with a fire-polished surface. Feldspar, fluorspar, china clay, sand, kryolith, manganese and some twenty other minerals are fused together at a temperature approximating 3,000 degrees. The resultant molten mass is rolled into slabs and annealed and toughened so that it is, according to engineers, "as hard as steel, as smooth as crystal and as strong as granite."

While ordinarily it is milk-white in color, the process of its making has been refined so that it also is available in black, ivory, jade and lavender tones. These colors are uniform and permanent, as are the dull or reflective gloss textures with which it is produced and the designs which may be etched into them. Thus, the material possesses some of the qualities of marble, glass, porcelain and tiles and, since it can be cut into any desired sizes, and since it is easy to clean and non-subject to surface-cracks or crazings, and since it does not warp, swell or pull apart, this vitrolitic slab-material is excellently adapted to a multiplicity of uses where beauty is desired together with such prosaic but highly desirable qualities as permanence, sanitation and ease of maintenance.

Chinese, Persian, Egyptian, Classic and a great variety of modern designs for surface-treatment are available through the maker. Besides, individual designs and color-treatments may be worked out by the architect or decorator. Among the distinctive interior accessories that have been done in this way are grilles and radiator screens, in which one of the attractive features is that the edges have been cut on a bevel so as to possess character and give a satisfying consciousness of the third dimension.

Fireplaces have been enriched similarly. With a mantel-shelf of plain white or of plain or richly tapestried black, with brackets decorated in keeping with the general design, are combined over-mantels consisting of mirrors or mural paintings framed with the vitrolitic substance carved with rich patterns which admit the gleam of the glass or the color of the painting through their interstices. Another source of striking effects is the so-called "flashed" material. This consists of a thick overlay of black applied, in the process of manufacture, to the white panel and then carved away in part to render the effect of a cameo. An amusing application of this motive occurs in a garage on an Eastern estate, where exterior door panels are made of this vitrolitic cameo-work carved into silhouettes representing the progress of locomotion. Architraves, mirror-frames and the facings of fireplaces have been designed in the same way, as have door enframements, spandrels and other exterior details.

Such, however, are rather exceptional applications. Less elaborately, but with an effect at once rich, distinguished and thoroughly in character, the patterned slabs are used in many rooms of residences, clubs and hotels.

As the ingenuity of architects and decorators becomes more highly developed in accordance with the taste and wealth of the American home-owner, the purveyors of such materials as this are meeting with a wider and more hearty response. And as the modern manufacturer becomes more sensitive in the use of color and design, his contribution to the development of contemporary American domestic architecture is constantly growing in importance.

# The Romantic History of the Mirror

*(Continued from page 88)*

Few mirrors found their way to America in early Colonial days, for taxes were prohibitive and the Pilgrim fathers considered mirrors an unnecessary luxury. From 1670 until the Revolutionary War, most of the looking glasses were imported from England, though a few came from France. From 1780 to 1790, the American Eagle was the favorite device on mirrors made in this country. These Constitution mirrors had frames of solid or veneered mahogany, with a gilded eagle in the broken arch at the top and gilt ornaments at the sides. About 1800, circular "bull's eye" mirrors and girandoles with concave or convex glass were popular. The frames were heavy, some perfectly plain with moulded edge, others ornamented with leaves, grapes, flowers, or a spread eagle often holding a string of gilt balls in his mouth. These mirrors were from twelve to thirty-six inches in diameter and had candle holders at base and sides.

Oblong overmantel mirrors in three sections divided by mouldings within one frame were among the most interesting glasses of the American Empire period. During the war of 1812 the most popular mirror in the Empire style had the upper panel painted with scenes from the war. Among the curiosities were the "Bilboa" glasses framed in columns of salmon colored marble. In the seaport towns of Massachusetts are found small looking glasses set in a box, which legend calls "courting mirrors" the gift of waiting man to willing maid, probably brought by sea captains from China. These glasses are framed in mouldings covered with thin metal, between which are strips of painted glass with a basket of flowers painted at the top.

# An interesting use of McKinney Forged Iron Hardware by Barton, Price & Willson





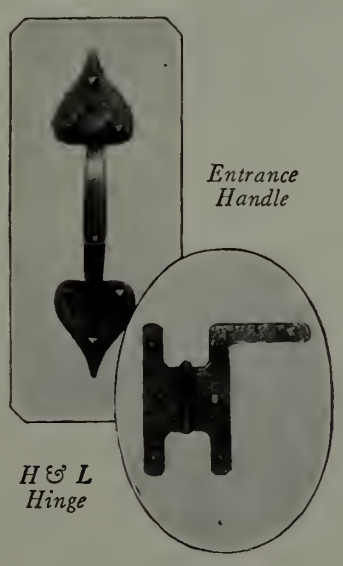
*The facade of the building of Barton, Price & Willson, Incorporated, 46 East 57th Street, New York, to whom we are indebted for the suggested use of McKinney Forged Iron Hardware given here. Among many notable commissions of widely varying character executed by this firm is the decoration and furnishing of the home of Mr. William C. Durant, and that of Mr. Asa G. Candler, Jr.*

NOW that genuine rustproof forged iron hardware by McKinney is available at such reasonable cost, home owners and home builders in increasing numbers are asking about it—how to apply it properly, where to get it and how much it costs.

To facilitate its proper use and to suggest a setting appropriate for McKinney Forged Iron, Barton, Price & Willson, one of New York's best known and most famous firms of Interior Decorators, have designed the lovely room sketched above. In its simplicity, its adherence to tradition in both architectural style and furnishings, it provides an ideal background for McKinney Forged Iron Hardware.

The graceful hinge straps on the interior of the Dutch Split Door are of the Etruscan design, those on the outside being the familiar and long admired Heart design. The use of different designs inside and out is an unusual touch adding to variety and interest. A Heart design entrance handle set is in keeping, as is also a gracefully scrolled Surface Bolt, not shown because of the swing of the door.

The built-in Colonial cupboard has lower doors set off with H & L hinge plates, authentic in design and most appropriately used.



*Entrance Handle*

*H & L Hinge*

Forged Iron Hardware by McKinney includes all pieces necessary to the outfitting of a home complete, both inside and out. Doors of all types, windows, cupboards, closets, drawers, gates, garages—all have been provided for. Even to lanterns of romantic design and fascinating finish, the pieces are complete.

Builders' Hardware Merchants of the better sort carry McKinney Forged Iron in three finishes, Relieved Iron, Colonial Dead Black Iron and Rusty Iron. All are rustproof and will last for many, many years. It is worth a special trip to see them.

FORGE DIVISION, McKINNEY MFG. CO.
Pittsburgh, Pa.

Please send me, without obligation, the items I have checked:

☐ 5 plates showing details of lanterns ☐ Brochure on Forged Iron Hardware

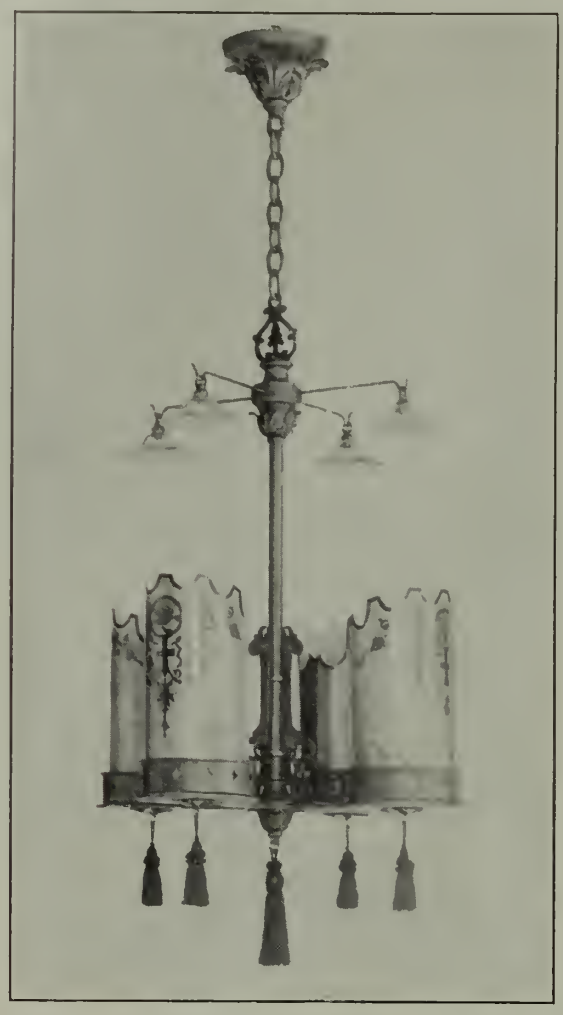
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In the course of our every day work, there come to the attention of our Home Building Department many booklets of intensely valuable and practical information pertaining to Home Building.

The booklets we have in mind are published by various manufacturers and represent the sum total of many years of experience and scientific research into the subjects they cover. They are non-technical in nature and designed to serve the practical needs of those about to build. We will be very glad to supply you with these booklets free of charge. All that is necessary is that you simply check the coupon alongside of the subject you're interested in. This coupon only lists the major subjects but no matter on what phase of building or equipment you'd like to have our help, all you need do is to indicate it and we will cooperate to the fullest extent.

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# This Kitchen was built into an Old House



MRS. LANE was tired of painting, polishing, scouring, scrubbing; tired of keeping the door closed, and telling her husband "not to let anyone in the kitchen" when she left the house in his care.

So she built in a new kitchen of Association Tiles —a vitreous, non-absorbent floor, and a wainscot that came well above the sink and stove.

The cost was surprisingly small. Considering the results, it was the most economical thing ever done in that house; from the standpoint of attractiveness, the most delightful. Today the kitchen door is purposely left open when company comes.

Write for free copy of "Beautiful Association Tiles" booklet, and consult tiling contractors about this kind of work in your present home or when you build.

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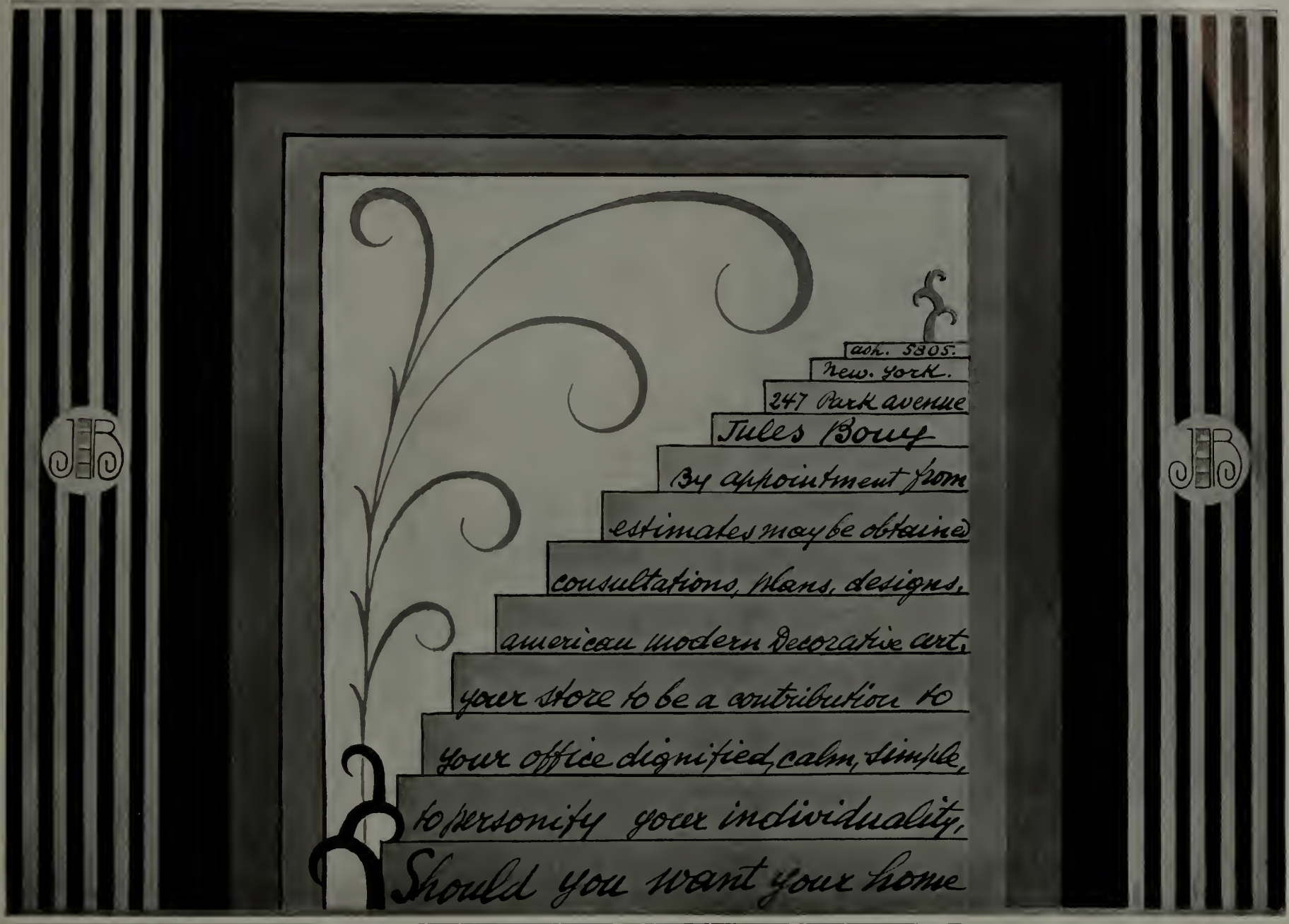
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*Thin-Ex colored lead has substantially the strength of regular HB black lead*

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THIS is the most delightful work you could imagine; you will enjoy every minute you devote to it. Many people do it solely for the artistic pleasure they get in creating beautiful things. But it also *pays surprisingly well*, for there is an enormous demand for giftwares. Many of our members make $20 to $50 a week, and have built up profitable businesses from small beginnings.

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You have only to follow the simple directions given by Gabriel Andre Petit, the Art Director, and you can easily learn the latest methods of decorating wooden toys, parchment lampshades, novelty painted furniture, book-ends, greeting cards, batik and other lovely objects of art.

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*"Made $14.00 one afternoon doing little odd things over."*

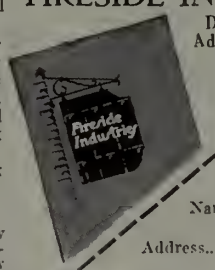
*"Have started a savings account—was surprised to find I had taken in $300.00."*

*"I have had a big day today, cashed in nearly $100.00."*

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FURNITURE AND DECORATION IN THE MEDITERRANEAN INFLUENCE FOR COUNTRY HOMES

S. CAVALLO

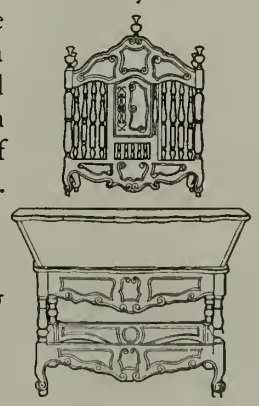
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PERHAPS in all the history of furniture two pieces were never more closely associated than the petrin and pannetier (kneading box and bread rack), typical of the furnishings of lower Provence.

The delightfully quaint combination pictured below came into our collection from an old family in a little village near Arles. The two pieces were executed by the same master hand and have served a utilitarian and decorative purpose certainly for long over a century.

Transplanted to a new environment they do not lose their decorative value and will doubtless add a unique note of old world charm and originality in decoration to the home of some appreciative American.



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# Equipment for the Modern Home

**Practical conveniences for home comfort will be illustrated in this department monthly with valuable information for home builder and home owner. Special kitchen conveniences is the topic this month**

WHEN electricity is once introduced into a house, all things are possible in the convenience of cooking, for it may be made to serve not only as a practical helper in the kitchen or pantry but be applied to attractive accessories for the dining room, as well.

Taken from the kitchen viewpoint, the cook, even in a large household, where she has adequate assistance, has many things to claim her uninterrupted attention in the preparation of a meal. For breakfast, there are eggs and deliciously crisp bacon, with other dishes that require exact timing, and she has no moment left to devote to making the evenly browned toast that completes this most enjoyable breakfast.



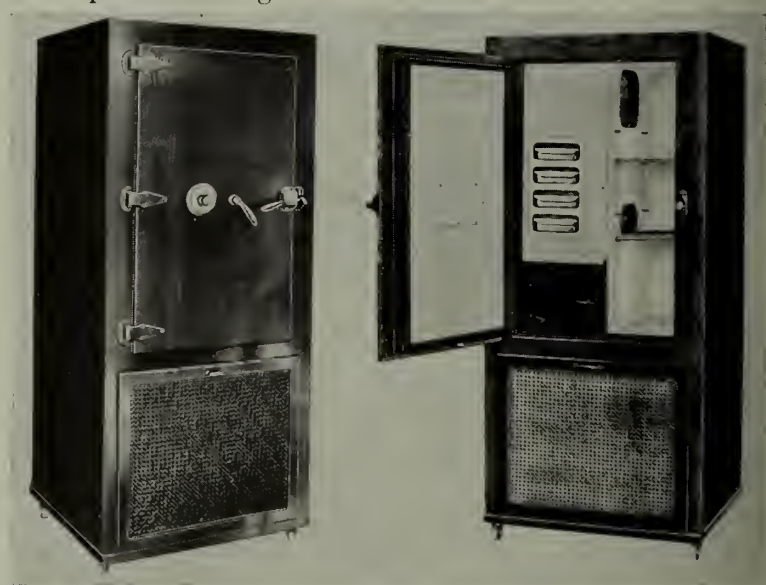
*An electric toaster that makes evenly browned toast, in a few seconds, without turning or burning. By adjusting two levers, one of which expels the slice of bread dropped into the oven slot and automatically shuts off the current, a regulated degree of toasting is obtained. Courtesy of the Waters-Genter Co.*

She will, therefore, welcome an automatic toaster, such as the one illustrated, which is now being introduced for domestic use, and which provides piping hot toast, done to an even golden brown without any further effort on the part of the person making it than cutting the bread and dropping it, piece by piece, into the oven slot of the toaster. After pressing down two levers that control the toasting of the bread, one that may be set and so regulated as to produce just the degree of brownness desired and the other a lever that supplies the required current, no further watching is necessary, for when the toast is done, up it comes, in a few seconds and the current is automatically shut off. The process is then repeated for as many pieces of toast as desired.

Equally convenient is this electric toaster for the luncheon table or for making toast for afternoon tea or bridge, or late at night. The assurance of always having toast that is crisp, evenly done on both sides, without turning and that cannot burn while you are busily engaged in doing other things is an unqualified recommendation.

In the electric refrigerator for men a convenience has been provided with unfailing appeal to the bachelor, for it may be installed in his dining room, den or living room as a private aid to comfort and in dispensing hospitality, regardless of the hour or the absence of a servant. Its rich finish of mahogany or walnut makes it a really fine piece of furniture for such a room, enhanced by its exterior metal fittings of light statuary bronze finish.

In a den where a savory luncheon, or well chilled refreshments offer enjoyable entertainment for a friend spending an idle hour, a refrigerator of this type becomes a valued possession. It also serves as a humidor in which cigars and cigarettes can be kept in a proper temperature. Extra ice cube capacity supplied for cooling beverages and compartments for refreshments, that occupy one-half of the interior storage space, offer an appetizing menu, at a moment's notice.



*A man's electric buffet refrigerator suitable for use in a den or living room. Has cigar humidor, storage compartments for refreshments; extra ice cube capacity and a safe lock. Courtesy of the Kelvinator Corp.*

A safe lock, which protects the contents is an assurance against pilfering and a guarantee of privacy to the owner that is a most desirable feature. For the entertainment of friends at an after-

*(Continued on page 116)*



# Ancient Stained Glass

THE CORRECT DECORATION FOR LEADED WINDOWS OF THE EARLY ENGLISH ROOM.

I HAVE ON EXHIBITION A LARGE COLLECTION OF PANELS OF THE XIV, XV AND XVI CENTURIES FROM OLD ENGLISH CASTLES AND MANSIONS WHERE THEY FORMED AN INTERESTING AND BEAUTIFUL DECORATIVE FEATURE.

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Aubusson Late 17th Century Floral Tapestry. An unusual composition showing the influence of earlier French Tapestry design in the manner of the flowing paintings of Monnoyer.

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# Equipment for the Modern Home

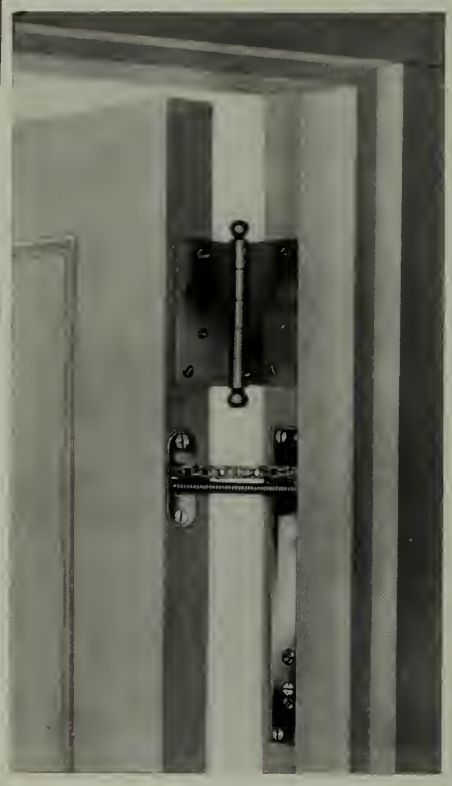
*(Continued from page 114)*

theatre supper or during an evening of bridge, this buffet refrigerator, which might be mistaken for a new type of radio cabinet is an innovation, which will not only prove a pleasant surprise to the guests but intrigue them with the mystery and safety of its contents.

In house construction, a most important feature is represented in the heating system and in the selection of radiators that will work efficiently and yet not stand out aggressively as a disfiguring adjunct of the room's equipment.

Such a type has been achieved in the radiator, illustrated, attributable to the inspiration of a French heating engineer, Louis Courtot. Efficiency of service and economy of space required for the radiator, combined with graceful outlines thus become the salient points that were stressed in its production, with most gratifying results.

The series of columns that constitute this radiator makes it unparalleled for resisting high internal pressures. The internal area of its tubes in relation to the heating surface has been reduced to about one quarter of that now generally in use. The water content is equal to three fourths of a pound per square foot of heating surface, or about one half the water content of the average radiator; this



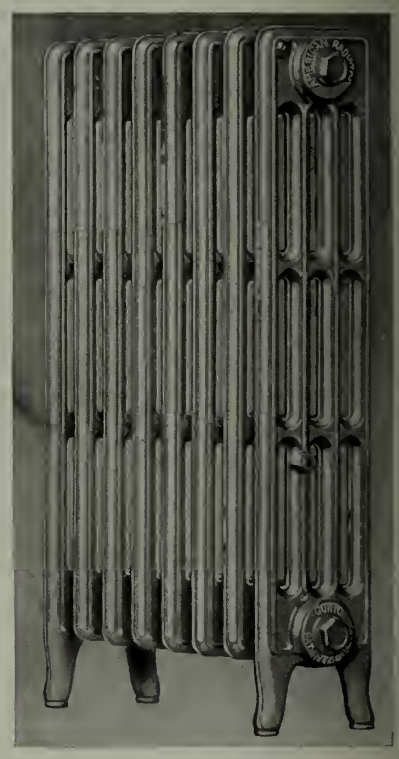
*A compact and efficient invisible door closing and checking device, to be mortised into the frame of a door, that closes the door silently and easily —quickly or slowly. Courtesy of C. H. Newton & Co.*

assures quick and positive venting for all kinds of steam and vapor systems while in water installations it provides a rapid circulation causing the radiator to respond more quickly to the immediate heating needs.

In the matter of finish it may be enameled any desired color, no matter how delicate, to harmonize with the decoration of a room and may be so ordered with the first priming coat.

Another feature in house construction that goes a long way toward the comfort of a home is the door that closes noiselessly and which cannot be slammed, a highly efficient mechanism that is inconspicuous when the door is open and invisible when closed.

No special construction of either



*The newest type of radiator designed to provide the highest efficiency of service and compactness of size with attractive outline. Courtesy of the American Radiator Co.*

door or frame is required in the door shown at the left. The internal mechanism moves at all times in a lubricating fluid which also serves the purpose of a checking medium, working through the valves, which are easily adjusted from the outside with a small screw driver. As the body of the closer is made leak proof, the evaporation of the lubricating fluid is negligible, and as the mechanism requires a comparatively small amount of fluid for perfect operation, it should be unnecessary to replace such fluid for years.

The standard finish of the closer is a dark bronze but any special color finish may be had at cost.

For front and back entrance doors and those of service quarters, so frequently used, such a device will prove invaluable. Nursery doors and those of the sick room also may be made to close silently and easily—quickly or slowly if equipped with this door closer that has been designed to eliminate the unsightly projecting arms and brackets of the average old fashioned door closing device.

ARTS & DECORATION,
45 W. 45th St., N. Y. C.

If you are interested in any of these devices, please let us know and we will be glad to forward information about them to you at once.

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FIFTH AVE. **B. Altman & Co.** NEW YORK



*A Department Dedicated to Service*

There is, we believe, nothing mysterious about interior decoration. Intelligence, certainly, is essential; knowledge, considerable patience with detail—and, embracing all, good taste.

We maintain, with no more than proper pride, that our Department of Interior Decoration possesses all these things, and that good taste as well as sound quality are inherent attributes of everything we assemble under the heading of "decorative resources."

Since most of our furniture is built expressly for our requirements, we are able to exact the finest materials and the highest order of craftsmanship from those who make it for us. And such things as we do not make ourselves we buy with the utmost discrimination and with a thorough knowledge of the market.

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*(From a letter recently received. Writer's name will be given on request)*



*The pictures shown here in reduced size are typical of the hundreds of illustrations in the printed lesson pamphlets.*



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**LESSON VI.** Color and Color Schemes.
**LESSON VII.** Choice and Arrangement of Furniture.
**LESSON VIII.** Decorative Textiles and Hangings.
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*Miss Sparks, Interior Decorator*

# A Gorgeous Issue

The next issue of Arts & Decoration will be a sheer delight to every reader, both for the character of its contents and for its beauty. It will contain some of the most important articles we have yet been able to obtain; and its great quantity of illustrations will be among the most beautiful ever published. Those of our readers who are not subscribers should tell their newsdealers now to save them a copy of



*A lampshade, by Nina Loy*

*The June number of*

## Arts & Decoration

It will contain the second of our new series on antiques (the first is in this issue), an article by Charles Messer Stow on the relation of antiques to decoration. If you are interested in antiques, and who is not?, you will find this extremely worth while.

There will be an article on Fountains, and another on Garden Decorations, both illustrated with photographs of some of the loveliest of each. There will be an article on Wall Papers of the new kind, also well illustrated, which every reader will find of the greatest information and practical value. There will be an article on the Nina Loy Lamp Shades which are the vogue now in Paris. And another on Taffeta Bedroom Decorations of equal interest and usefulness And an article on Creating the Home as the Decorator Sees It (one of the series now running), another on Directoire Color Schemes, and another on Wrought Iron Stairways. And, of course, reviews of the stage and of books and of art by DeCasseres, Rascoe and Kalonyme. All in all, one of the most enjoyable and profitable magazines that could ever come to your hands. Don't miss it.

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